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for Connoisseurs

Illustrated & Published Monthly

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Portrait of a Spanish Girl, by Velazquez
Canvas, 67·3 cm. by 59·7 cm. / Mr. A. L. Nicholson /

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EDITORIAL. *Safeguarding Private Collections*

THE sensational robbery of the very valuable jewels and objets d'art collected by the late Sir J. C. Wernher, from Bath House, Piccadilly, reminds us of the fact that only a small percentage of English private collections of works of art are adequately safeguarded by their owners. In the present case, although the police and the Press, as usual, credit the housebreakers with all but superhuman skill, cunning and resource, there does not appear to have been any good reason why a covetous person with a cool and clear head should not have helped himself to at least a substantial share of one of the most valuable and celebrated collections in the country. We know of some collections, especially of paintings, that are not even covered by insurance, and we know of far more cases in which the owner has himself only the vaguest idea of the value of his possessions, and is apparently quite content to remain in ignorance. Very often one comes across someone who owns, say, a reputed Rembrandt. The owner likes to talk of his Rembrandt, but privately has reason to suspect its authenticity. He is shy of bringing it forward for expert examination, and may not even care to face the insurance man. If the picture is accidentally destroyed he has no means of proving its market value, which depends entirely on the name of the artist and the name of the expert who pronounces his name. What people in that position do not realize is that a lesser name than Rembrandt's may very well be sufficient to give the picture a considerable fixed market value, and that any name is better than none.

So far as robbery is concerned, it is quite possible to defeat the criminal or, at any rate, to place him at such a disadvantage as to make his profession highly unsatisfactory, very dangerous and rather ludicrous. Works of art occupy a peculiar position in the sphere of crime. Nothing is easier to steal than a picture or objet d'art, but nothing is so difficult to dispose of—provided that it is known. In this matter public and private interests are at one. In the interests of scholarship it is desirable that every collector should honestly investigate the real nature of his possessions, should offer facilities to serious scholars to become acquainted with them, and should have them photographed, and these steps are just as desirable in the interests of the owner. What chance has a thief of disposing of a stolen painting, for instance, if it has been examined by a number of experts whose business it is to keep an eye open for all the important pictures of a given school that enter and leave the market, if the work in question has been published in some art magazine known to collectors throughout the world, and if it has been properly photographed? Under these conditions the burglar's game is not worth the candle.

A CHINESE BRONZE WINE BEAKER

BY W. PERCEVAL YETTS

THE Chinese vessel represented on the accompanying Plate belongs to one of the largest categories recognized by native connoisseurs in their classification of bronzes. The well-known Ch'ien Lung catalogue, entitled *Hsi ch'ing ku chien,* contains no less than 158 examples; while the two similar works, recently published, have between them 179 vessels labelled as *tsun*. In short, the class *tsun* may be looked upon as second in importance only to the *ting* or cauldrons. It seems that the *tsun* have little else in common than the use to which they were put—the holding of wine. Their forms are strangely diverse, ranging from models of beasts and birds (such, for instance, as the famous owl in the Eumorfopoulous Collection) to the simplest kind of container, shaped like our modern glass tumbler. They are among the most archaic of Chinese bronzes. The name *tsun* occurs in ancient books. For example, there is much about the vessels in the *Chou li,* a detailed code regulating the institutions of the Chou State. The book may have been drawn up some time during the period of Chou supremacy (B.C. 1122-255), though some critics prefer to regard it as an Utopian vision elaborated by a Han writer. At any rate, it is the main source for our knowledge of ancient ritual. It tells us that there were six kinds of *tsun* used for wine when sacrificing and entertaining visitors from outside the State. So the vessels were not intended solely for consecrated libations, but also for drinking. Several different wines are spoken of in the *Chou li,* and it should be noted that these were spirits derived from rice and other grain. The grape-vine was unknown in China before the famous explorations of Chang Ch'ien in the second century B.C.

The form of the bronze pictured here may be looked upon as representative of the *tsun* class. It is specially interesting to the collector of ceramics as one of the bronze models chiefly

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copied by potters. Mention has been made of the diversity of vessels included within the *tsun* category. Indeed, certain of them seem to merge imperceptibly into the classes called *lei, chih, ku,* and *hu*; and it is difficult to see just where the Chinese critics draw the line. But the shape of the beaker represented here is the classical *tsun* form. Its decoration is divided into three symmetrical parts, and the divisions are marked by three vertical raised ridges, surmounted by three animal heads in relief. The Chinese describe the latter as heads of the *hsi,* or sacrificial victim. The presence of these heads probably indicates that the vessel was intended for ritual libations. *Hsi tsun* is a term occurring in several of the ritual codes, and concerning it a misconception arose, like some of those false beliefs about jade which only recently have been corrected by the archæological studies of Wu Ta-ch'êng and Dr. Laufer. At the end of the third century B.C., all ancient bronzes were either destroyed or hidden away as the result of the decree by the great Ch'in Emperor; and, in the absence of actual specimens, native writers reading the records imagined that *hsi tsun* was a *tsun* on the sides of which was represented a figure of the sacrificial victim, whereas in reality it was a wine-vessel fashioned in the form of a bovine animal. When two of these animal bronzes were dug up from a tomb in the fourth century A.D. the truth was re-discovered, yet the error lived and flourishes to the present day. I have before me a copy of *Wu ching t'u,* published in 1614, where among other fictitious pictures of the paraphernalia of ancient Chinese culture is a cup-like *tsun* decorated with the realistic outline of an ox. And this misleading wood-cut is perpetuated in Couvreur's translation of the *Li chi,* published eleven years ago.

Excavation in recent years has so greatly increased opportunities for the scientific study of Chinese archæology that the foregoing remarks are appropriate in pointing out the need for re-examining those ancient writings which should inform us on the art and other activities of the oldest existing civilization. Biot's translation of the *Chou li,* excellent in many respects, calls for revision in the light of modern knowledge. Such studies are indispensable to a true understanding of Chinese bronze.

The accompanying Plate makes a detailed description redundant. The vessel is $8\frac{5}{8}$ inches high. A *t'ao-t'ieh* mask, with protuberant eyeballs, is arranged on either side of each of the three vertical ridges. The two encircling bands above are figured with the *k'uei* dragon, and the spaces are filled in with the meander or "thunder-pattern." The metal is not deeply corroded. No inscription is visible. Two *tsun,* closely resembling this vessel, are pictured in *Hsi ch'ing ku chien* (VIII, 40; IX, 1), and are there attributed to the Chou period.

A GREEK ORIGINAL AND ITS ROMAN COPIES

BY SALOMON REINACH

A GOOD story is rarely a true story, but having been told, retold and believed, it may deserve one more passing mention. The untrue story is thus[1]:

A noble Spanish pilgrim, Don Fadrique Enriquez Afan de Rivera, ancestor of the Dukes of Alcalà and of Medinaceli, stopping in Rome on his return from Jerusalem in 1519, was kindly received by Pope Leo X. The Pope bestowed a splendid gift on the pious pilgrim: a host of precious antiquities discovered in Rome. The greater part of the collection thus taken to Spain is now kept at Seville, in the palace called *Casa de Pilatos,* which passed on from the house of Alcalà to that of Medinaceli. That palace, built in the early years of the sixteenth century, owes its queer name to the same legend: it is a copy, say the *ciceroni,* of the palace once inhabited by Pontius Pilatus in Jerusalem.[2]

Of course, all that is absurd. In the days of Leo X, there were but few movable antiques in Rome; moreover, if the Spanish pilgrim had received a token of the Pope's goodwill, the present would not have been so cumbersome. Lastly, nothing like the *Casa de Pilatos* can have been copied by a pilgrim in Jerusalem. One thing happily remains: the Medinaceli collection of antiques, some of which have been removed, during the nineteenth century, to the Medinaceli palace in Madrid.

Shortly after having repeated the aforesaid story, E. Hübner got better information from Ford's *Handbook of Spain* and set up another version[3]: "Perhaps," he writes, "some objects of the Medinaceli collection in Seirlle were bought by Don Fadrique Enriquez de Rivera during his pilgrimage to Jerusalem and his subsequent stay in Rome; but the greater part was a present made to Perafan de Rivera by Pope Paul V, 1566-1572. The collection may have been increased since that date by antiques dis-

[1] E. Hübner, *Annali dell Instituto,* 1862, p. 101; *Bullettino,* 1862, p. 99; Helbig, *Collection Barracco,* text to vol. II, pl. 49.

[2] Dieulafoy, *Espagne* (*Ars una* series), p. 169.

[3] *Die Antiken Bildwerke in Madrid, etc.,* Berlin, 1862, pp. 237, 315.

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Wine beaker or *tsun*; Chinese bronze, probably of the Chou period. Height, 21.9 cm. (Messrs. Ton-Ying)

A Chinese Bronze Wine Beaker

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covered in Spain or procured elsewhere."

When an old man, in 1898, Hübner was approached by Dr. Paul Herrmann, of the Dresden Museum, who wished to know which of the two versions should be accepted: Hübner recommended the latter. Perafan de Rivera was indeed a Spanish Viceroy in Naples, 1559-1571, but he died there;[4] so if he really enjoyed such a gift from the Pope, his collection was first preserved in Naples and thence carried by his heirs to Seirlle. Old books of travel relating to that town might perhaps give the precise date of the transfer. But the important point is this: the Medinaceli collection is not only of Roman, but of noble origin; no fakes or forgeries are to be expected therein.

Hübner's imperfect catalogue has been supplemented by Dr. Paul Arndt, who photographed and described all the sculptures.[5] Historians of ancient art know that the palace in Seirlle contains two replicas of the Medici Athena in the Louvre (formerly given by Ingres to the *Ecole des Beaux-Arts*) and that those replicas have served to disprove Furtwaengler's theory, who once considered the Medici Athena as originating from one of the Parthenon pediments. Statues of which several faithful replicas are in existence must have been bronzes, not marbles; moreover, we know of no ancient copy from any statue in the pediment of a Greek temple.

The antiques of the Medinaceli palace in Madrid have been much less studied than the collection in Sevilla. Hübner, who took notes about them in 1861, published the year after, in the *Annali,* indifferent linear drawings from two reliefs in Madrid. They are described thus:

I (Hübner, No. 559). Height, 30 cm. Greek marble. A Nike, the head wrapped in a kerchief (*sphendoné*), wearing a long doric chiton with heavy folds, is ascending a chariot drawn by two horses. [PLATE B.]

II (Hübner, No. 560). Height, 50 cm. Greek marble. Two youths, wearing only *chlamydes*, carrying no weapons, are riding to the right. [PLATE C.]

Hübner believed that relief No. I was a Greek original of the best period, and that relief No. II was a Roman copy of some Greek original, akin to the Parthenon frieze with the horsemen.

After having reproduced these two reliefs in my *Répertoire* from the paltry outlines in the *Annali* (1912), I hoped that some circumstance might allow me to know them better. That happened in 1919, when I had the honour of meeting the Duke of Berwick and Alba; I showed him the drawings; he said that he remembered the originals and kindly procured photographs of them from his friend the Duke of Medinaceli. These photographs are given here for the first time; I have to thank the two Spanish noblemen for the courtesy which enables me to publish those precious relics of ancient art.[6]

As the height of the two reliefs is not the same and as the marble of the former is much coarser than that of the latter, it is certain that they were not taken from the same monument; moreover, the style of the former is decidedly more archaic. So they must be considered separately.

THE NIKE: This relief has not been restored at all. Some details, such as the harness, may have been originally painted. The type of the horses, with long, hairless tails, is characteristically archaic and somewhat like that in the Eastern pediment of the Zeus temple in Olympia. On the other hand, the heavy outlines of Nike's arms and of the horses' legs, the superficial modelling of Nike's drapery and wings, show clearly enough that the relief is a Roman copy— not, as Hübner believed, a Greek original. But that does not detract from its interest. We have here what is called in France a *tête de série*. It is the earliest example of a motive which has often been repeated, that of Nike ascending her chariot. The famous archaic fragment found on the Acropolis at Athens, representing a woman or a man mounting on a chariot,[7] has nothing to do with Nike and must not be taken into account. Pausanias mentions a bronze group at Olympia in which Cratisthenes the Cyrenaean was exhibited on a chariot beside Nike, a work of Pythogoras of Rhegium,[8] and an epigram of Simonides describes the victorious poet ascending Nike's chariot:[9]

εὐδόξου Νίκας ἀγλαὸν ἅρμ' ἐπέβης.

Those two texts are the earliest we know relating to Nike as a charioteer, and even therein it is not clearly said that Nike drives the chariot herself. It has been justly observed that in the earliest vase paintings representing Herakles ascending to Olympos, the chariot is driven by Athena; later on, we find Nike holding the reins.[10] Up to this time, the earliest known example is a Berlin vase on which Nike is depicted driving four winged horses[11]; to the same period (end of the fifth century) belong a Nike charioteer on a golden earring[12] and similar motives on the vase of Xenophantos in Petrograd.[13] The archaic features of the Medinaceli relief, which appear not only on the Eastern pediment of Olympia, but on the Sidonian sarcophagus called *du Satrape,*[14]

[4] *Oesterreichische Jahreshefte,* II, p. 158.

[5] Arndt and Amelung, *Einzelaufnahmen,* N. 1825-1847 (published 1913).

[6] I showed the photographs to the *Académie des Inscriptions* in 1920 (*Comptes rendus,* p. 158).

[7] *Répertoire des reliefs,* II, 331, 3.

[8] Pausanias, vi, 18, 1.

[9] *Anthol. Palat.,* vi, 213.

[10] Art. *Nike* in Roscher's *Lexikon.*

[11] *Elite céramographique,* I, 97.

[12] *Collection Tyskiewicz,* I, 2.

[13] *Antiquities du Bosphore,* pl. 46.

[14] Hamdy et Th. Reinach, *Sarcophages de Sidon,* pl. 22.

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demonstrate that the Medinaceli charioteer Nike is the earliest specimen in sculpture of that motive, which reappears frequently about 400 B.C., on the coins of Cyrene, Gela, and Agrigentum. As it was copied in Roman times, probably under Hadrian, the original of the Medinaceli relief must have been a celebrated work, recalling, perhaps, some victory in a public game or in war. We can easily imagine a quadrangular basis, three sides of which were decorated with Nike's, the fourth bearing the dedicace, somewhat like the basis with the signature of Bryaxis which was discovered at Athens in 1891.[15]

THE HORSEMEN: There is one awkward restoration, on the extreme right, bearing on the left fore hoof of the first horse; but, with that exception, the relief is intact. Here, too, the bits and the reins must have been painted, or perhaps metallic; ancient sculptors often omitted modelling such details.

The designation of *Dioskouroi,* once put forward as a name for these horsemen,[16] is authorized by no peculiar feature; they are not heroes, but simply youths, who have taken part in some equestrian contest or show, for instance in the parade called *anthippasia,* which is mentioned in the inscription of the Bryaxis base.

The type of the horses is very close to that of the Parthenon frieze, but does not derive from it directly. Our horses don't gallop, nor trot, but pace, moving both legs on the same side at the same moment. Such a "gait," to employ the American term, was called in England some centuries ago an "amble,"[17] and the terms *amble, ambler,* are still used in French (German *Passgang*). Two details must be noted in the figure of the first horseman. Firstly, the *chlamys* is provided with a hood, rather uncertain in design, as if the Roman copyist had not understood his model well. Secondly, the right arm is raised above the head of the horse, so that the hand appears between the erect ears of the animal. That gesture has been more than once observed on reliefs representing Greek horsemen; it appears also on coins of Macedonia *in genere* and of Philippos II.[18] Some have thought that the rider raises his hand to salute a divinity (as in a relief from Tanagra now at Athens),[19] or that he is in the act of crowning his own victorious steed (as on a coin). But these explanations are nullified by the fact that the same motive has been used for some horsemen on the Parthenon frieze.[20] The only admissible solution is founded on a well-known practice of experienced riders. A fiery horse can be quieted by patting its head, just between the ears. In this case, the gesture is the more timely as the calm of the rider contrasts with the excitement of the horse, as revealed in the strain of the muscles both of neck and hind-quarters. The second horse is much more under control; the head pulled back by the bit till it touches the chest, is in the attitude of an animal coming to a stop.

Of this second figure, which is very fine, I know no replica; but the case is different with the first one. About 1880, Senator Barracco procured in Rome a fine fragment of a relief [FIG. I] in Pentelic marble, the size of which is quite similar to ours (43 cm. × 38 cm.), but which is unfortunately in a sad state, the horse's legs having almost entirely disappeared. Publishing that fragment in his great work,[21] Helbig observed that a slight trace on the left proved that this horseman was followed by another, and he did not fail to state that the type of the new

Fig. 1.

relief was identical with the Medinaceli one, which he knew from the plate in the *Annali.* Lacking a photograph of the relief in Madrid, he could not push the comparison very far; but he justly declared that neither the one nor the other were originals. The Barracco example is the better modelled, as appears specially when examining the left hand, much more distinct on the copy in Rome, and also the hood, which is perfectly clear as such, whilst Hübner, studying the Madrid relief, had been unable to explain it (he ventured the hypothesis of a sort of tuck-up, caused by the upper end of a stick which the horseman was supposed to hold in his left hand!) Helbig remarked that the horse's mane was cut after a fashion which appears in works about 350 B.C., such as the relief from Oropos in Berlin, the Bryaxis basis in Athens, the

[15] *Répertoire,* II, 421, 1.
[16] Amelung, *Pferd des Phidias,* p. 285.
[17] *British Encycl.,* XIII, p. 736.
[18] Brit. Mus. Coins, *Maced.,* p. 13; Müller, *Numism. d'Alexandre,* pl. 23.
[19] Svoronos, *Athen. National-Museum,* No. 1386, pl. lii, p. 330.
[20] Smith, *Parthenon,* pl. 63, 67.
[21] Helbig, *Collection Barracco,* pl. 52.

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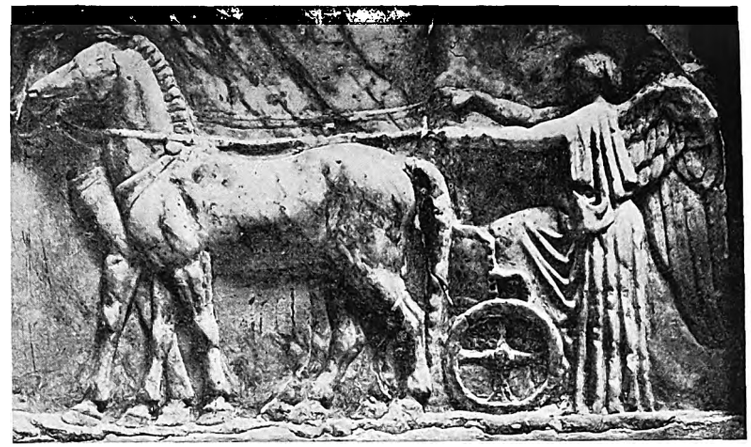
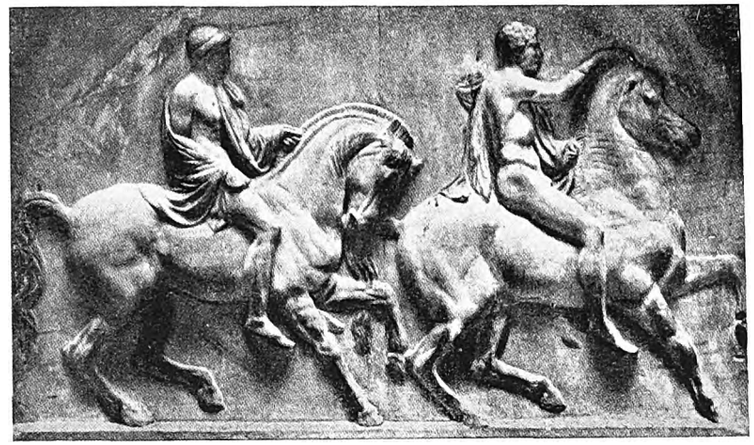
A

B



C



D

A—Young Horseman. Fragment in marble. Greek, early 4th century, B.C. 45.8 cm. by 30.5 cm. (Metropolitan Museum, New York)

B—A Nike ascending a chariot. Marble. Roman copy of a lost Greek original. (Medinaceli Palace, Madrid.) *C—Young Horsemen.* Marble. Roman copy of [A]. (Medinaceli Palace, Madrid). *D—Horseman on pacing horse.* Fragment. Greek, end of 5th century, B.C. 29 cm. by 66 cm. (Small Museum, Acropolis, Athens)

A Greek Original and its Roman Copies

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Sarcophagus with Amazons in Vienna, that of the Satrap in Constantinople, etc. As far as the last named sculpture is concerned, I think that Helbig was mistaken, the date being nearer 430 than 350, and the archaic characters, even in the design of the horses, very apparent.[22] But the mistake of so keen a judge teaches its lesson: he felt that the Barracco relief bears analogies with a work certainly earlier than Praxiteles and still closely connected with the Parthenon frieze.

About 1907, the Metropolitan Museum in New York purchased a third replica of the same relief [PLATE A], which M. E. R(obinson), in the *Bulletin* of that institution, described as follows:[23]

> The small relief of a young horseman is the most exquisite of all the marbles in this collection, and one may safely prophesy that it will be regarded as one of the great treasures of the Classical Department. It is, indeed, a little masterpiece of marvellous perfection in all the details both of composition and modelling, and alive with the spirit of the best Greek sculpture. The fine breeding and nervous action of the horse, and the splendid proportion and firm, easy seat of the rider, are comparable even with the horsemen of the Parthenon. Were we to judge by the animal alone, this relief might be referred to the same time and school, but the tendency towards elaboration rather than simplicity in the modelling of the youth's figure and the individuality in the representation of the face, are indications of a later period, probably not earlier than the second half of the fourth century. By way of explanation of the subject there is little to be said, as it tells for itself what story there is to tell. The left side of the slab is broken off, and it is impossible to determine just how much more there may have been here, but as the design appears to be complete on the other side, as there is no suggestion of a second figure, it is probable that this was not part of a frieze, but simply a votive relief, almost complete as we have it, dedicated perhaps by a victor in a horse-race. It is said to have been found in one of the Greek islands. Height, 1 foot 6 inches (.458 m.); width at bottom, 1 foot (.305 m.).

M. Robinson did not recollect, when he wrote those spirited lines, the two published replicas of the same work, nor the fact that a second horseman must have followed the first one. But Miss Gisela Richter, publishing in 1917 her "Handbook of the Classical Collection," duly mentioned the replicas as described above, though she believed that the Madrid relief was "now lost."[24] Her appreciation is much the same as that of M. Robinson and she concurs in dating the relief about 350 B.C. This, I think, is decidedly too late. Though the head of the young and beautiful horseman is not intact, I find it difficult not to recognize in it, especially in the energetic design of the mouth and chin, at least a survival of fifth century types. If that profile only had been preserved, I would have attributed it to the beginning, not to the middle of the fourth century.

Can we style the New York relief a replica? That would be, I submit, misusing the word. So perfect a work, with muscles so expressive and full of life, cannot be a mere copy. The left hand and the *chlamys*, more or less disfigured by the later copyists, are absolutely beyond reproach. So I think it is an original work, and indeed one of the finest we have. The *provenance*, resting on the very vague statement of a dealer—some island of the Ægean — is quite worthless; the Greek *arkhaiokapélos* generally conceals the Attic origin of a sculpture, even if he is certain of it, for fear of getting into trouble with the authorities. Many islands of the Ægean were under Turkish rule, and with the finds made there the Athenian ephors had no concern. Neither M. Robinson nor Miss Richter have specified the origin of the marble, which may be due to prudence, as archæologists have often been too rash in this respect; but whether it be Pentelic or Parian, matters very little indeed when the sculpture in question is a masterpiece such as this. So I think we have here the work of an Attic chisel of the best period, and that chisel must have been handled by a famous artist, as we possess two copies of the same figure, one of which, that in Madrid, may belong to the epoch of Hadrian, when so many Greek sculptures were copied to adorn the Italian villas, particularly that of the Emperor himself at Tibur.

Only quite recently, the illustrated catalogue of the *small* museum on the Acropolis at Athens—the *Magazi*—has brought to light the mutilated figure of a horseman [PLATE D], riding on a *pacing* horse,[25] which shows indisputable analogy with the New York fragment. In this case, at least, the Athenian provenance is not doubtful. It is not impossible that the newly published figure belonged to the same *ensemble* as that in New York, or at least to a decoration of similar intent.

Such a monument might have been erected to commemorate the victory of a horseman, or of several horsemen belonging to the same tribe who, under the leadership of a *phylarchos*, had won distinction in one of the manœuvres mentioned by Xenophon. The parallel with the Bryaxis basis is obvious. As to the name of the sculptor, it would be rather idle to guess at it; it is sufficient to say that he must have been an Athenian working about 390 B.C.

Hübner was the only archæologist who, dealing with our subject, observed that the horses were pacing. I do not know that anybody has hitherto given attention to the representation of

[22] Mendel, *Sculptures de Constantinople*, I. p. 46.

[23] *Bull. Metrop. Mus. of Art*, January, 1908, p. 6 (engraved p. 1).

[24] I must thank Miss Richter for the good photograph published on PLATE A.

[25] O. Walter, *Beschreibung der Reliefs im kleinen Akropolismuseum in Athen*, Wien, 1923, No. 249, p. 113. The figure may represent a hipparch or a youth having won an equestrian prize. Very fine work, perhaps end of fifth century (O. Walter). 29 cm. × 66 cm.

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pacing horses in art. They occur very frequently in Chinese art,[26] also in medieval miniatures,[27] and are even found in Renaissance sculpture, for instance in the equestrian figure of Louis XII over the entrance of the château at Blois.[28] We are told that horses and mules are taught to pace in China, and that the same was the case in Europe during the Middle Ages. In Greco-Roman art there are some examples, for instance, on the Sidonian sarcophagus of the weeping women,[29] on a stela from Tanagra in Berlin,[30] on an Etruscan stela at Bologna,[31] on an archaic stela at Naples,[32] and on another one in Lord Leconfield's collection.[33] Most of these sculptures are early, or derived from early types. In the Parthenon frieze, I can only discover one example.[34]

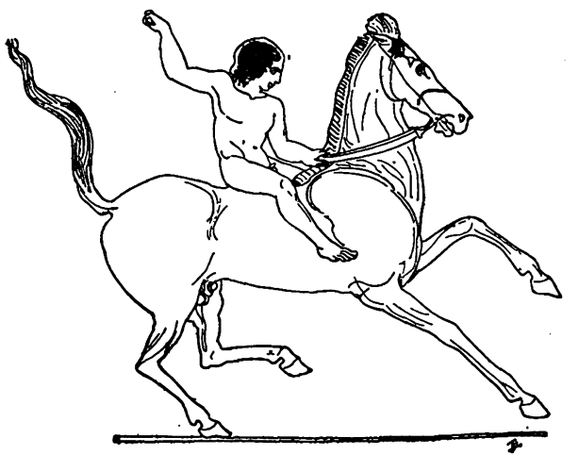

Fig. 2.

As to vase-paintings, I give on Fig. 2, from a drawing by Mlle. J. Evrard, a remarkable early fifth century specimen in the Louvre,[35] which compares, as a more archaic version, with the relief in New York. Others may be found on a cup in Munich, attributed to Onesimos, which represents a riding school, and on a vase in Vienna, relating to the training of horses.[36] But I know no other example than the Medinaceli relief of *two* horses pacing; here the intent of the artist can hardly be denied. Greek literature affords no clue; indeed, we do not know the Greek word for pacing. The equivalent given by lexicons, *ὑποσακκισμός*, seems to be rather a learned word; Saumaise supposed that *σακκάζειν*, which is quoted by Hesychius, may have meant *ambling*.[37] But the elder Pliny has given an accurate description of pacing, which, he says, was the gait of Spanish horses called *Thieldones* and *Asturcones;* he adds that, with the help of pacing horses, others were trained to move on in the same way.[38] This does not mean that all pacing horses were bred in Spain, but that they were particularly in request in that country. Horses, when very young, can be taught to pace, and then they never forget it. Pacing races are not infrequent nowadays in the United States, where we hear that the mile record (made by Prince Alert in 1903) stands at 1 min. 57 secs.[39] Such races may have taken place in ancient Greece, and the reliefs here considered could possibly record the parade of animals thus educated. Pacing causes less fatigue to the rider than ordinary trotting, though, as some say, it is more trying to the horse.[40]

This is not the first time that a fragment of a Greek original has been discovered of which we possessed hitherto only a Roman copy. The first case, as far as I know, occurred in 1911, under very curious circumstances. A peasant, working on the farm of Mr. Arthur Bull at Cottenham, near Cambridge, unearthed a marble relief, which the possessor offered to the Museum of that University.[41] People remembered that an old antiquary, Roger Gale (1672-1744), had resided at Cottenham after 1728. He was a zealous collector of antiques. The fragment in question may have been thrown away as worthless after his death, just as an important fragment of the Parthenon frieze, rediscovered in 1902 in a park of the County of Essex and given to the British Museum by the owner.[42] The celebrated Corinthian *puteal*, which has disappeared since Lord Guilford's death, may still be expecting the same good luck in some unsuspected hiding place.

Now, when studying the Cottenham fragment, evidently an archaic Greek original, earlier than the Parthenon frieze, scholars soon recognized that it is the original of a well-known Roman relief, discovered in 1769 by Gavin Hamilton among the ruins of Hadrian's villa at Tivoli and preserved in the British Museum (No. 2206).[43] The latter sculpture has often been considered as pseudo-archaic; its authenticity has even been denied. Now, the case is settled: once more, a work called pseudo-archaic reveals itself as a copy of a genuine

[26] S. Reinach, *La représentation du galop*, figs. 123, 124.
[27] *Heures de Turin* (Durrieu), pls. 5, 18, 37.
[28] The statue as it stands is nineteenth century work (by the artist Seurre), but from an old model which was broken during the Revolution (A. Guerlin, *La Touraine*, p. 234).
[29] *Rép. des reliefs*, I, 407.
[30] *Ibid.*, II, 48.
[31] *Ibid.*, III, 10.
[32] *Ibid.*, III, 94.
[33] *Rev. archéol.*, 1917, II, p. 297.
[34] *Rép. des reliefs*, I, 31, 9.
[35] Louvre, CA.n. 2316.
[36] *Rép. des vases*, I, 460; II, 198.
[37] See the *Estienne-Didot Thesaurus*, s.v. *ὑποσακκίδω*
[38] Pliny, VIII, 166.
[39] *Brit. Encycl.*, XIII, p. 736.
[40] *Encyclop.* dé Dalembert, art. *Cheval*, p. 673.
[41] *Journal of Hellenic Studies*, 1917, p. 116 (A. B. Cook).
[42] *Gazette*, 1906, I, p. 341.
[43] *Journal of Hellenic Studies*, 1917, p. 123.

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A—Portrait of the Artist in a Cap. Panel, 63.5 by 49.2 cm. (Wallace Collection, No. 52)

B—' Portrait of the Artist in a Plumed Hat.' Panel, 66 by 50.7 cm. (Wallace Collection, No. 55)

Plate I. Rembrandt at the Wallace Collection

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archaic one, without other differences than those involved by more superficial workmanship. The original would not have been copied for the Villa Tiburtina if it had not been famous; maybe, as has been supposed, that it decorated the tomb of one of the Greeks who fell at Marathon.

Between the Medinaceli relief, also Hadrianic in execution, though not in style, and the New York fragment, the same relation obtains as between the Cottenham fragment and the relief from Tivoli. We are fully authorized to consider the two fragments in question not only as masterpieces, but as celebrated ones, both having found admirers and copyists at a time when almost all the treasures of ancient Greek art were still available for study and copy, and when a crowned amateur like Hadrian only had *l'embarras du choix*.

REMBRANDT AT THE WALLACE COLLECTION

BY D. S. MacColl

THE book on *Rembrandt and His School* by an old acquaintance of mine, Professor John C. Van Dyke, has been the subject of a notice by Mr. Fry in the April number of the BURLINGTON MAGAZINE, which I think did substantial justice to its claims. Professor Van Dyke has usefully stirred the Rembrandt pond, or, as he would put it, tried to reduce the "snowball" of the "œuvre" that German and Dutch students have piled upon the master's grave, and his attempt at a grouping of *kinds* is in the right spirit: but it is also true that his wild shots of omission and commission will seriously discredit him as a trustworthy authority. On the general field, for the reason given, I will not enter, but when he was good enough to send me his book I naturally turned to see what he had to say about the Rembrandts in the Wallace Collection, and it may be of interest to examine this particular section of his work and thereby test his methods and inquire how far our group of "Rembrandts" is secure against scepticism.

Professor Van Dyke is less than fair to the gallery directors. "Of course," he says, "the directors of museums have a good excuse for retaining the present attributions. . . . . But the art public should not be misled by considerations that close the mouths of gallery directors. They should know the truth of art history."

Well, Professor Van Dyke's own pages testify to some progress in criticism at the galleries, and I may safely leave other directors to speak for themselves, with this proviso, that the responsibility of definitely excluding and relabelling a picture can hardly be taken merely on a strong personal impression: something like proof, or a consensus of opinion among students, is called for; whereas a free-lance has no responsibility to anything but his own conviction. But have we, as a fact, been so timorous at Hertford House as our critic's exordium suggests? I had occasion, nearly three years ago, to touch on this subject over a singularly ignorant alarm raised by one of the London papers,[1] with the customary repercussions. I pointed out that thirteen pictures had probably entered the Wallace Collection as Rembrandts. Of these two, which bore a forged signature, had been transferred to their probable authors when the Collection was made public, namely, the "Wilhem Drost" (No. 61) and the "Backer" (No. 89). Then there was a portrait labelled "School of Rembrandt" (No. 78) at the opening, but afterwards assigned, on the suggestion of Dr. Bredius, to Flinck. That left ten when my own responsibility began. Of these the "Negro Archer" (No. 238) had always been, to my thinking, much more than doubtful, and when the Rembrandt signature was tested it came away, leaving the remains of the original name, not yet certainly identified (see THE BURLINGTON MAGAZINE xxiii, p. 33 ff.) The small version on copper of a well-known portrait of Rembrandt (No. 173) I set down as a copy. The *Centurion Cornelius*, which Drs. Bredius and Schmidt-Degener condemn, I discussed fully, both in the BURLINGTON (xxiii, p. 10, ff.), and in the catalogue, my conclusion being that it was the master's work, but perhaps unfinished in his studio at his death and worked upon by another hand.

Of the remaining seven I will speak presently, and merely note that Professor Van Dyke gives no credit for this process of sifting. On the other hand, he gives his own list of genuine works in the Collection and limits it to two, the portraits of Jean Pellicorne and his wife, with their children (Nos. 82 and 90). Now these are genuine and creditable early works by Rembrandt, examples of commissioned portraits wrought with great skill and application, and with considerable charm in the woman's face. They would have given Rembrandt a leading place among Dutch practitioners, but hardly among the painters of the world. What are we to think of a connoisseur who admits these and leaves out altogether, without discussion, or even mention, a portrait which out-tops them so far that they fall away

[1] "Bombs": *Saturday Review*, October 22, 1921.

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into the professional class, I mean the youthful *Titus*, No. 29 [PLATE III, F]. This is one of the pictures of the world, one of our reasons for calling Rembrandt a supreme master, the profoundest thing in a room of masters, the treasure to save first in a conflagration with whatever hesitations and anguish. To pass this without a word is to throw a lurid light on the critic's competence.

Beside the *Titus* and the *Centurion* [2] nothing among the rest is of very great account, and one or two are disputable. My own private classification of "Rembrandts" is (1) Rembrandts that are certain and magnificent; (2) Rembrandts that are pretty certain, but that one wishes were not, and (3) "Rembrandts" that are not Rembrandts. I will here amplify what I have elsewhere already indicated.

Let us begin with the *Good Samaritan*. The flurry in the Press to which I have already referred arose out of Dr. Martin's attack on the authenticity of this picture. He argued that it was copied from the well-known etching. That is obviously not so, because the etching, as printed, reverses the composition and is inferior to the painting. It is a wretched piece of niggling, with the incoherent legend, *Rembrandt. inventor. et. feecit. 1633*. I believe the original part of the legend to have been the first two words, and the whole to be evidence that in 1633 the picture in which the subject was invented was accepted as Rembrandt's. There is nothing in the picture to discredit this belief. It is a poor composition, and over-rounded in handling, but that is to be expected at this early date. The micro-photographic enlargement of part of it [PLATE II, C], made by Professor Lawrie, shows that under the smoothness is a considerable nervousness of touch.[3] What has Professor Van Dyke to say about this picture? [4] He dogmatically asserts that it is by Simon de Vlieger, on the strength of the existence of a signed picture by him in the Ryks Museum, *The Falconer's Return*, with various features in common.

There is no doubt about De Vlieger doing both pictures. Even placing the photographs side by side will suggest as much. The resemblances in composition, subject, materials, handling, drawing, are too apparent for error.

Now this is a mere begging of the question, and against all the probabilities. As I said in the article referred to, and as Mr. Fry has repeated in other words: "At every point in his career where Rembrandt took a false step, some eager follower set up for life on the mistake." De Vlieger did not go so far as that, but he was an impressionable artist, who made excursions this side and that of his regular line, which was sea-painting. He was six years older than Rembrandt, and had embarked on his life's work when he came to Amsterdam about four years after the *Good Samaritan* was etched. Just then, in 1637, he paints and dates *The Falconer's Return*, with its strong reminiscences of the earlier picture. He only once, to our knowledge, did anything of the same kind again, and never, to our knowledge, treated a biblical subject at all. He translated, in this case, a biblical scene into one of ordinary genre. Rembrandt, on the other hand, was soaked in the Bible, and treated this particular subject repeatedly, with some throwing-back to his first essay. Professor Van Dyke, having left the track at the cross-roads, is obliged to argue that the *Good Samaritan* of the Louvre is also De Vlieger's, and again because of resemblances in models that *The Centurion Cornelius* is his! Could perversity go further? What evidently happened was that De Vlieger, coming to Amsterdam, was impressed by this popular picture of the youthful Rembrandt (I have seen the photograph of a version done from the engraving and extended by a landscape to the right) and threw off an imitation. As an imitator would, he reversed the horse and slope of the steps, or possibly worked from the etching.

Next we may take the little portrait of a boy [PLATE II, D], the best of a group, which is dated 1633. Our critic gives this to Flinck, again begging the question. Why should the weaker and less original painter be the author of the more vivid work?

Then follow two portraits of the painter [PLATE I, A and B], both of which the German and Dutch authorities accept and date in the same year, 1634.[5] Professor Van Dyke lumps them together as "Shop Rembrandts," pieces executed in the studio and perhaps touched up by the master. Now these two differ very greatly in style and quality. No. 52 [PLATE I, A] is a solid performance, rather dull and heavy, but probably by Rembrandt. It belongs to my Class 2. The other, No. 55 [PLATE I, B], as I had already indicated, I gravely doubt. The eyes are poorly drawn and set, the dabs on the nose and the execution generally are of a loose, buttery kind; the gorget and chain are

[2] The subject is in doubt: it has recently been discussed anew by Dr. De Groot in *Oud Holland*.

[3] The fragment pasted on to the horse's head is from the *Woman taken in Adultery* in the National Gallery, and illustrates Professor Lawrie's method of testing handling by juxtaposition. See his article in *The Connoisseur* of April, 1922. Among the evidences for Rembrandt's authorship is the fact that all the elements of the background recur in later landscapes; the metallic trees, the sky, the dimly seen architecture, and a peculiar obelisk form, which appears again and again, for example in the Ryks Museum Landscape, but most clearly in Mrs. Gardner of Boston's example. It is almost a signature.

[4] His citation of the legend is not quite accurate, and he misdates Dr. Martin's letter in *The Times* by a year. It appeared on March 3, 1922, and my reply three days later.

[5] Professor Van Dyke is wrong in stating that No. 55 is actually dated.

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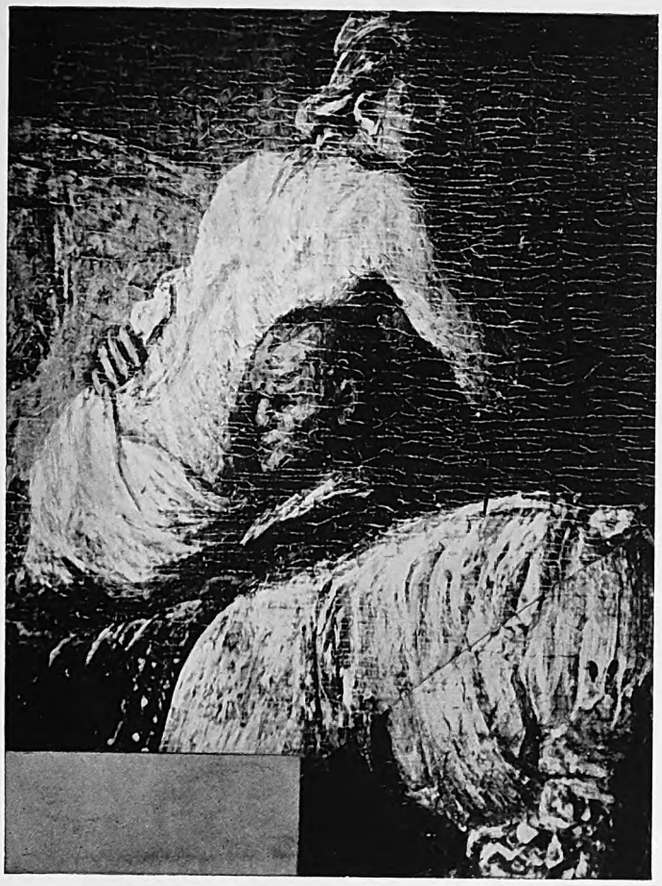

C—Micro-photographic enlargement of detail of *The Good Samaritan*. (Wallace Collection, No. 203)

D—*Portrait of a Boy*. Panel, 20.4 by 16.9 cm. (Wallace Collection, No. 201)

E—*Landscape, with a Coach*. Panel, 45.8 by 63.8 cm. (Wallace Collection, No. 229)

Plate II. Rembrandt at the Wallace Collection

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E—Portrait of the Artist's Son Titus. Canvas, 67.3 by 55.3 cm. (Wallace Collection, No. 29)

Portrait of Henry VIII. Artist Unknown. About 1521. Panel, 52 cm. by 38.1 cm. (Mr. Clifford Smith)

Plate III. Rembrandt at the Wallace Collection

Notes on Various Works of Art: A Portrait of Henry VIII

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lumpish work: the whole thing, to my eye, has the look of a fake or imitation. One student, to whom I communicated my doubts, suggested a date as late as the eighteenth century, when a revival of interest in Rembrandt took place among French collectors, and painters like Fragonard were affected by the new admiration.[5] However that may be, I put a query against this picture.

There remains the Landscape [PLATE II, E]. This stands or falls with a whole group of "ideal" scenes, in which brassy lights on trees and buildings pick them out from murky skies and foregrounds. It is a rather chaotic performance, and to my thinking Rembrandt would be none the worse without it; yet it is probably his. It is strange that the drawings of Rembrandt are so rich both in landscape and in dramatic motives, complete and inevitable in idea, while the successes of either sort, among his pictures, are so rare. Probably, so far as the landscapes are concerned, the difficulty lay in the imposition of his studio convention of strong light and dark upon the suffused lighting of sketches from nature. *The Mill* is a problem by itself; so much does it differ from the rest, and Professor Van Dyke again shakes our confidence when he introduces an unknown pupil as the author both of the Wallace Collection Landscape and of *The Mill*. Agreed that there is room for weeding, but all the tares were not sown by pupils, still less Rembrandt's finest wheat.

[5] Compare our Fragonard, No. 455.

A CLAY MODEL BY BENEDETTO DA MAJANO FOR THE ALTAR IN MONTE OLIVETO, NAPLES

BY LUITPOLD DUSSLER

AMONG the Florentine sculptors of the late Quattrocento, Benedetto da Majano takes a prominent position as a clay modeller. None of his contemporaries, with the exception of the Della Robbia family, has left us such a number of excellent terra-cottas. In the *Madonna dell' Ulivo* in the dome of the Prato, that religious image beloved and revered by the Italians from its creation to the present day, and in the rather later *Madonna and Child* in the Kaiser Friedrich Museum, Berlin, still decked in its charming original colours, the artist gave his century two masterly examples of terra-cotta figure modelling, while in the terra-cotta bust of Filippo Strozzi in Berlin Museum he displayed his skill as a portraitist. These works, which from the first have been recognized as sculptures in terra-cotta and not merely as models, show us Benedetto's familiarity with, and preference for, this material, which is also proved by his surviving sketches for marble. To follow up each separately is impossible here; I must content myself with drawing attention to a hitherto unknown work which has been for some time in the possession of the well-known collection of Herr Oscar Bondy in Vienna. The reassembling of this *Annunciation* [PLATE A], consisting of the Virgin, the Angel of the Annunciation and God the Father appearing in the clouds, was made possible through the several parts happening to come at the same time into the hands of certain English and Italian dealers. The group is a new example of Benedetto's great gift for clay modelling. It constitutes the preliminary design for the marble altar [PLATE B] in the Capella Giudici in Monte Oliveto, Naples, which Benedetto completed towards the end of the fourteen eighties. The student of Florentine sculpture will recognize that in this work Benedetto attempted to produce a worthy companion piece to the *Presepe* altar by his master, Antonio Rossellino, in which the artist succeeded in eliciting the most intimate grace of the marble, and through it cast a mystic spell over the subject. Though the marble altar in Naples proves that Benedetto in spite of all his efforts was unable to produce anything equal to that work, we see from Herr Bondy's terra-cottas how entirely he was in his element as a modeller. It is certainly impossible to deny the Annunciation Altar in Monte Oliveto the charm of true quattrocentist phantasy, but it lacks that unity which is found in Rossellino's work. There is something hard and broken up which not only invests it with a certain coldness, but lacks Benedetto's personal forms. How different is the terra-cotta model. The angular ridged draperies of the clothes recede and one sees everywhere the evidence of the artist's hand in the sensitive modelling, the quiet feeling and the preference for broad surfaces and gradual modulations which avoid all harsh edges. If we examine the nearer of the heads we see here, too, the superiority of the terra-cotta work. Chisel marks and marble combine to detract from the heads something of the living warmth natural to the clay models. A greater difference than this, the terra-cotta Virgin is quite "Ancilla Domini," a woman of the people; while in the marble version she is a "Signora," with a touch of aristocratic reserve in her

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manner. This change in intention has led to a slight discrepancy in the groups; the heavenly messenger in his loutish attitude and casual gestures (he carries the sheaf of lilies like a rod on his shoulder) is not properly in keeping with the stately appearance of the Virgin, while in the preliminary design there is much greater agreement. The similar characteristics of the two St. Johns, who flank the central groups, can also be ascertained; but here the execution in marble is very much less careful and betrays the work of a pupil's hand. For these statues, too, Benedetto made clay models, of which only one is known to us, the St. John the Evangelist in the Lanz Collection in Amsterdam (Cf. A Pit, *Munchner Jahrbuch*, 1912, p. 43 and Pl. 5), which, like the Annunciation group, shows the artist's sensitive hand in clay modelling.

THE TWO-DIMENSIONAL ART OF PAINTING

BY H. S. WILLIAMSON

RECENT criticism has done much in the endeavour to eliminate from the mass of possible reactions to a work of art, those which cannot be termed purely æsthetic. In particular, any element of representation of nature has been deemed irrevelant, with the one reservation in the case of painting of the suggestion of the third dimension. In this solitary reservation, however, there is room for still further analysis.

The term "three-dimensional" is used broadly to cover the imaginary solidity of objects, their plastic shape, and their relative position in space. All this can be expressed graphically by the minimum of means—by drawing in pure line—for the entire absence of any suggestion of light and shade seems to stimulate the mind to the ideation of volumes between the lines, and it will be found impossible to make the most summary drawing in line, without a third dimension being added automatically by association. I would suggest that by these negative means the artist can realise plasticity, to the intensity of which all the complicated means of the painter can add but little.

The common means of the European painter for the suggestion of modelling is "light-and-shade," and alike in works of highly organised form, and in those of mere reproduction of casual combinations of natural forms, it is one of the elements of the picture.

The reason for its use in works of this second kind is obvious, but in the former case the problem is more complex. If it is true, as suggested above, that any sensations of plasticity possible in graphic work can as well be conveyed by negative means as by more positive ones, the question then arises, why have the greatest *designers* covered their works with a complicated web of modulated tone, based more or less on natural light-and-shade, and which, it is plain, they have made an intrinsic part of the formal organisation? The answer is, I conceive that far too much attention has been paid by critics to the plastic sensations resulting (through association) from light-and-shade, and that insufficient consideration has been given to the dark and light gradations actually existing on the canvas, etc., and occurring, simply, in the two-dimensional picture-plane.

Formerly, a crude theory held that the eye felt pleasure in the contemplation of a curved line, because it passed along it, actually moving through the same curved path. The physiological fallacy of this has been pointed out, for our eyes are found to move in a series of jerks, and, indeed, "do not describe the same curve twice when tracing the same object."* In the idea, however, was a germ of truth, for certainly there is a mental sensation of easy movement in the contemplation of a curve. This brings us to the point of trying exactly to analyse our sensations in the apprehension of forms.

Observe the long tapering form in PLATE C, which subtends quite a small visual angle; yet in following its length the eye will jerk two or three times—i.e., take up several positions. But let the eye remain fixed on the middle of the shape, and some inner organ of sight will be felt to be exploring the contours, passing along them, realising their straightness, and understanding the relation of the opposing edges—that is, comprehending the shape of the space between; all the time there is a sensation of movement, but a movement more subtle than that of the outward eye. The area of the greatest retinal sensitiveness is, of course, very limited, but even within that area it would seem that there is a finite number of points of really intense perception. These points can move, semi-consciously, within the field, and, although observation of this must remain empirical, I suggest that there is this movement of any number of points in any number of directions, including opposite directions simultaneously.

The simplest example to be considered is that of a single line drawn with a sweep of the pen [PLATE D], and its form is apprehended by the following inward movements of attention: (primary) movement along the line in both directions simultaneously—by which the sequence of the infinite number of points forming the line is

* Mitchell, *Structure and Growth of the Mind.*

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A—Annunciation, by Benedetto da Majano. Clay models. (Herr Oscar Bondy, Vienna)

B—Annunciation and Saints, by Benedetto da Majano. Marble. (Monte Oliveto, Naples)

A Clay Sketch by Benedetto da Majano

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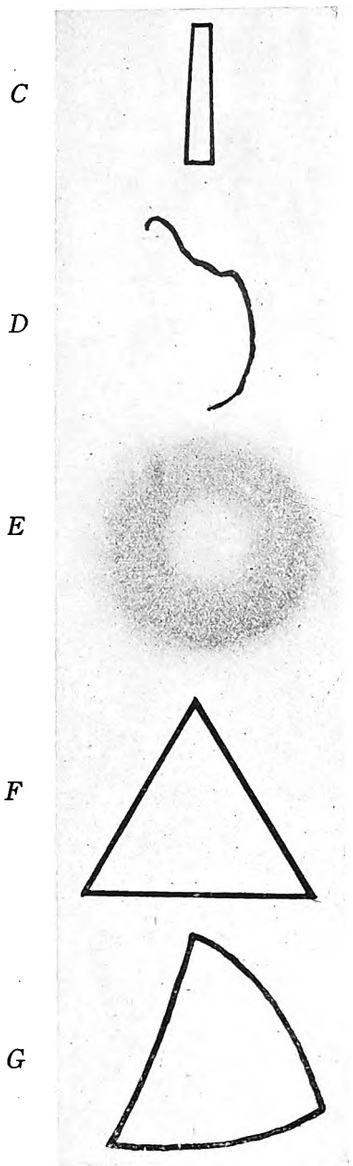
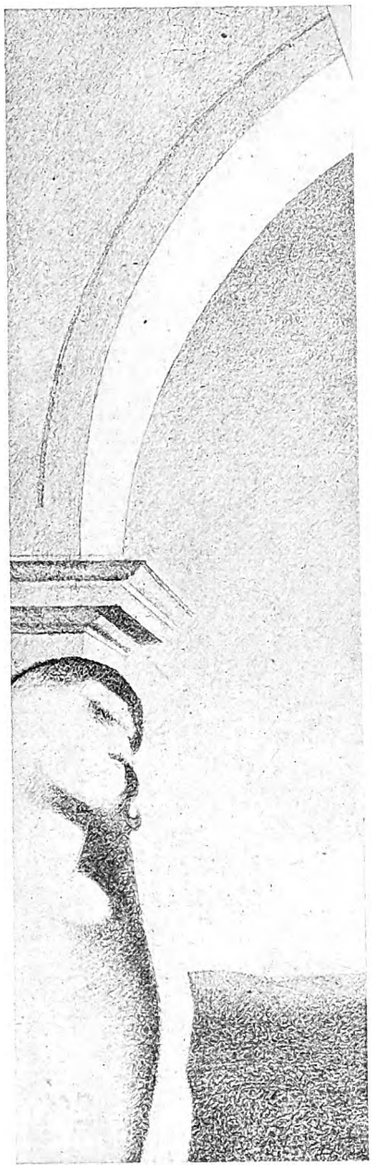
A—The Entry of Christ into Jerusalem, by Giotto. Fresco. (Arena Chapel, Padua)

B—The Kingdom of Flora, by Nicolas Poussin. Canvas. (Royal Gallery, Dresden)



C—G—Various forms



H—Ansidei Madonna. Detail

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realised; (secondary) movements transverse to the line, eg., A to B—by which the spatial relation of detached points is perceived.

This movement of attention is not engendered by lines only. In the observation of a tone gradated from light to dark, the primary axis of the movement is through the gradation. To take the simplest case of gradation—one not caused by " modelling "—the sky in PLATE H. Accurate paintings of cloudless skies are numerous, but this example has been chosen because here the inward movement through the gradation of the sky is of intrinsic importance to the design. (That will be realised if one imagines a flat tone replacing the present sky.) So we find that such a naturalistic piece of painting as this reproduction of a sky gradation does not jar or disturb, but, on the other hand, can remain remote, abstract and be æsthetically moving when gradation coincides with the demands of the design.

For a complicated example, take a *ronde-bosse* form, so dear to Renoir [PLATE E]. The light falls full on the centre, which is surrounded by an infinite number of rings that become lower in tone in proportion to their distance from the central high-light. This is really a simple gradation, now completely bent round upon itself, and the points of attention in this case will be found to be perpetually moving along an indefinite number of radii, to and from the centre simultaneously (the eye itself remaining fixed on the centre point). It has been customary merely to remark the strong sensation of volume excited by this treatment of light and shade. It may be found illuminating to approach the whole subject from a fresh point of view, which, I think, is in harmony with the instinctive feeling that forms seen in paintings, especially those which are logically arranged, are alive with potentialities of movement. Therefore all means in the designer's hands for the exciting and enhancement of these dynamic sensations are his primary and most vital ones, and the problem of tone can well be re-examined in this connection.

First, there is line, evoking sensations of order and intention, through the logical sequence of its changes, and, secondly, there are progressions of tones *not primarily to suggest the third dimensions, nor effects of light,* but actively to supplement the linear rhythms, mainly causing movement transverse to them. The attention then tends to move principally in two ways—along lines, and from tone to tone.

History does not readily supply an example of a painter with an intense preoccupation both with the problems of design and the representation of effects of light, since his sensitiveness in the former matter will lead him to the overriding of truths inherent in the latter. Note in PLATE, A, how Giotto has placed the shadows on different forms, not with regard to a single imagined point of illumination, but solely because dark spaces were necessary there. In the treatment of the ass, however, there is no light or shadow, but the immensely important line of the underpart of its neck is strongly emphasised by a change of local colour. The right placing of certain light and dark spaces is clearly all-important to Giotto, and the use of *chiaroscuro* or *notan* indifferently, as an excuse for tone changes, is of as little moment to the sensitive spectator as the naturalistic incompleteness of the figure drawing. After Giotto we have to wait until the nineteenth century for a painter, in the person of Cézanne, with an equal power of ignoring the demands of imitation, for the sake of passionate design. In Cézanne, as in Giotto, the tones born of *chiaroscuro,* but considered as *notan,* are functional to the design. The pleasant, simplified light-and-shade of a Millet cannot be considered; it is there only for an imitative or illustrative purpose.

As to the experience of plastic sensations before a graphic work, has not the power of the memory to reconstruct these sensations been over-estimated and misunderstood? One need but place a real head behind an empty frame to see how slight are the means of the painter for the suggestion of actual modelling. Compare with this feeble imaginary solidity the uses of tone *quâ* tone, such as sudden oppositions or large gradations—powerful weapons, immediate and strong in their action. Is not the great designer likely to be absorbed in this latter direct use of tone, rather than the former mere means to illusion? Is it not significant, too, that those most sensitive to form have least used the tonal means of obtaining illusion of recession, and even the average painter has done much to emphasise the picture plane? This is seen in the recurrent tendency to use outline—even by such (so-called) plastic painters as Cézanne and his followers—in the harsh, non-atmospheric treatment of " distant hills " by early painters and Post-Impressionists; in the bas-relief arrangement of forms by the mature Renoir, in " flatness of modelling " and so forth. Has it not been too easily accepted that a graphic artist can design in three dimensions? Is it possible at all? Are we to believe that we feel a painted sky as a horizontal plane, parallel to the surface of the earth, or merely as light-coloured patches between the trees? The solid forms of drapery can be painted, and the surface pattern on them. Who can differentiate between his reactions teo the painted three-dimensional and painted two-dimensional form? Must they not be considered together as

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two-dimensional form occurring in the picture-plane? In cases of so-called plastic design, does not its success really lie in the painter's true field—the flat surface of his picture? In the Poussin [PLATE, B], is the line of the pergola on the right most vital because it creates an imaginary retiring plane, or because it is an oblique line on the surface of the composition? (It is amusing in the same example to try to imagine the sky and horses as three-dimensional reality! What *plastic* relation have the foreground figures with horses in the clouds, a mile or two away? But, considered properly, the latter are perfectly placed).

The doctrine of the later Cubists has included the dogma that sculpture is the art of three dimensions, and pure painting is concerned with but two; accordingly, with characteristic fanaticism they have produced a type of picture weaker in æsthetic appeal than, say, Uccello's—not because the conception is more purely "flat," but because of the poverty of gradation, and especially the rigid restriction to shapes non-reminiscent of typical three-dimensional ones. By this restriction the painter unnecessarily abandons a natural aid to subtlety of form-material.

A simple example will make clear this point. The "Bass" trademark, a red equilateral triangle, can be drawn with mathematical exactness with ruler and compass. But stick the triangle to the bottle, and only the hand can draw the projection on the picture-plane of the now complicated triangular form, curving cylindrically, and in perspective. This shape can *now* be considered as a two-dimensional one. [PLATES F and G.]

Chinese painters achieve the repose of their picture-plane, though using for that purpose no arbitrary restrictions in the choice of forms; on the other hand, it is the copiousness of gradated tones that prevents any sensation of the bald empty flatness of the art-school "decorative painting." The whole problem is simpler in the case of Far-Eastern painting, owing to the absence of tone-changes used to express modelling; but there are other gradations sometimes based on natural effects, sometimes abstract. But always modulation is there, and together with line provides the means of stimulating inward sensations of movement. That, surely, is the true universal use of tone by the designer, and differences between East and West in the degree of accompanying imaginary plasticity are of secondary importance. We can differentiate most simply and exactly between the works of Gauguin and Matisse on the one hand, and of Cézanne and de Segonzac on the other, if we say that modulation is at the minimum in the former, and in the latter very complicated and rich.

Modern criticism has sought to limit the necessity for representation in painting to the expression of the third dimension. It is the aim of the above to suggest that it is the two-dimensional means used to express plasticity which are really vital in painting, not the resultant imaginary platicity itself. And thus the painter's most potent and essential means are those peculiar to his art—spaces and tones on the surface of his picture.

NOTE.—It is, of course, the use of tone by "introvert" painters, "all breathing human passion far above," with which I have dealt. The other "extrovert" use of shadow, for the purpose of exciting such non-æsthetic emotions as terror, awe, mystery, and the like, is not born of any formal necessity.

PERRONNEAU

BY D. S. MACCOLL

THE student in great galleries is like the visitor at crowded receptions, arrested at every step by familiar figures; on the rebound from one he bumps into another; he catches sight of someone he half knows and wishes to better in acquaintance, but is blocked in a jam or eddied off by a current, and comes away swearing "I really must see So-and-so by himself one of these days and have a quiet talk." That must have been the experience of many visitors to the Louvre. There are some haunting people among the portraits there who slip into chinks of an attention which is too crowded and fatigued by the obvious and famous great. One such is the so-called *Fagon, médecin de Louis XIV*, by Jean Jouvenet. The label is out of date; it is not Fagon, but it is a fascinating head. Another is the portrait of Oudry, by Perronneau. How often has one been caught and held by it in old days, before Perronneau had come into his fame, how often forgotten in the interval and remembered again! The amplitude of figure and face in the sitter, relieved against the canvas on his easel, the vivacity of touch, the subtle greenish-grey tonality breaking out into speaking colours—these were the signs of someone with the distinguishing eye that belonged, in the eighteenth century, in another way to Watteau, in another way to Chardin.

Perronneau had only moderate luck in his lifetime: it was his fate to win no better than a

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proxime accessit in the critics' class lists, and he did not always fare so well. The *Oudry,* like the *Lambert-Sigisbert-Adam,* was a *morceau de reception* at the *Académie* in 1753, but so late as 1769, when Perronneau exhibited *Madame Journu, mère,* a critic in the *Journal Encyclopédique* wrote—

> L'on reconnoit encore dans les portraits de M. Perronneau quelques restes des talens qui excitaient les applaudissemens du public.

Diderot says:

> Il faut que je me débarrasse, et vous aussi, d'une demi-douzaine de pauvres diables qui ne valent pas ensemble une ligne d'écriture . . . d'un Perronneau qui semblait autrefois vouloir être quelque chose et qui a bien changé d'avis, comme il parait par trois ou quatre pastels faibles de couleur, fades et sans effet.

And Bauchaumont, after immense compliments to Latour:

> Ce genre de perfection le distingue infiniment du pastel crû, dur, rembruni de M. Perronneau, dont les portraits à l'huile ont aussi un caractère de rudesse qui doit l'exclure à jamais de peindre les Grâces, mais le rend très propre à tracer les rides de la veillesse, la peau tannée d'une paysanne ou la morgue d'un Turcaret.

In 1784 the Abbé de Fontenay, on the death of the artist, sums up official judgment:

> Le dessin de ce Peintre était correct, les attitudes d'un choix noble, la disposition des draperies agréable et sa touche legère et spirituelle. Le coloris et l'effet sont les parties foibles de son talent.

And the continuer of Bauchaumont's memoirs puts it more frankly:

> . . . Sa touche lourde et sans effect. Il avait le coloris mauvais.

Such was his epitaph. Among the counts against him were his abandoning Paris for the provinces and seeking his fortune abroad, in Holland, even in Russia. His modesty and timidity counted too; it was only with the pastel or the brush that courage and confidence came to him. He was probably restless by temperament, and after his marriage money troubles and his wife's health added to his worries. He made, unlike the lordly Latour, no strong personal impact on his contemporaries.

But above all it was the existence and popularity of Latour that then obscured him and to some extent shadows him still. In most walks of life, speculative, active or creative, there is an accepted figure who takes the footlights and obliterates thinkers, devisors or artists more right, apt or subtle than themselves. How many people accept without question Berkeley's *Theory of Vision* (parent, in our own time, of "tactile values"), who have never read the criticisms of Samuel Bailey and T. K. Abbott; how many dabblers in fashionable philosophy knew, till yesterday's O.M. surprised them, the name of F. H. Bradley; yet his *Logic* could be read in bed, like a novel, for the charm of its writing, let alone its intellectual grasp: how seldom do we know, behind the politician, of the devoted civil servant who has elaborated his schemes; how completely, in the period of Manet and his circle, were the originals detested, the makers-down of their ideas in the salons exalted; how secondary a place have the weathercocks of our own Press given to a Wilson Steer, while they gyrate about the ephemerals! The revenge tarries always, but sometimes comes. Latour, vivacious, skilful, ready, a specialist in the pastel that dogs oil-painting to such a point that his name is almost a synonym for the art, recorded the "Graces" of his time as the Graces of every time desire to be remembered, and will always have his good place among such recorders or eulogists; but when, a few years ago, the St. Quentin collection came to Paris, a case which had been slowly argued from court to court came up for final appeal, and a single pastel by Perronneau extinguished his supposed master. In the midst of those stereotype heads, always more vivid in reproduction than in reality, and in "preparation" than in completion, the single head of Latour himself by Perronneau, which had slipped in among them, reversed the *proxime accessit* for all time.

The book before us* from which the above quotations are borrowed, is the expanded edition of an earlier publication. The authors tell the story of the artist and trace the stages of his discovery in sale-room, exhibition, and printed estimation. The *Cent Pastels* in 1908 and the *Cent Portraits de Femmes* in 1909 were the decisive engagements. Perronneau missed his separate niche in the eighteenth century gallery of the Goncourts, though they were aware of him and had examples; it was left to Maurice Tourneux to be his champion and for Albert Besnard to pronounce the painter's panegyric that Perronneau's own century had denied. MM. Groult, Doucet, David Weill, Viel-Picard, meanwhile, were among the collectors who absorbed some of the masterpieces. The Louvre is happy in the paintings and pastels it possesses. In England we have been unlucky. Lord Hertford secured for us Watteau and Fragonard, but his taste for "the Graces" diverted him from Lenain, Chardin and Perronneau to Greuze and Pater. In the National Gallery is what passes as the earliest dated of Perronneau's pastels, but it is a feeble, or perhaps enfeebled example, and no more represents him than one of Tennyson's "Songs of the Wrens" would stand for that poet in a French anthology of English verse. Better a vacant place than so misleading a specimen.

The authors make a very modest claim for their work, but it testifies to much research and devotion, a reconstitution of the *œuvre* in chronological sequence, with full documentation and illustration. They have, in particular, added greatly to our knowledge of the Dutch period.

**J. B. Perronneau: Sa vie et son œuvre.* Par Léandre Vaillat et Paul Ratouis de Limay. 254 pp. + 49 pl. Paris and Brussels. (Van Oest et Cie.)

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The quality of the pieces given varies greatly: things like the *Comte de Bastard,* M. Julien Potin's *Portrait d'Homme,* the *Dame de Sorquainville,* the *Duchesse d'Ayen,* and the portrait, perhaps of the painter himself, known to those who have visited the Museum of Tours, are among those that stand out. There are still lacunæ of portraits known to have been painted: some of them may be in England. We can trust Messrs. Vaillat and de Limay to pursue their research and enrich still further our knowledge of a notable master.

OLD MASTERS AT MESSRS. AGNEW

BY R. R. TATLOCK

IN London nowadays the infrequency of exhibitions of old paintings has become phenomenal. Apart from those at Messrs. Agnew's gallery and occasional shows at Burlington House and the Burlington Fine Arts Club, the public have practically no opportunities of seeing temporary collections. The causes of this regrettable change of front on the part of English dealers are bound up with new conditions of sale since the war. The idea behind such exhibitions in the old days was to display the dealers' wares before potential customers; but many of the learned collectors of former years who made such displays feasible have passed away and more and more paintings are sold and bought on the strength not of the purchaser's own impression of their artistic worth, but of certificates of authenticity issued by an ever diminishing circle of experts. The great mass of new collectors, either for temperamental reasons or because of increasing incourses on private leisure, can no longer pretend to familiarity with the results of the huge body of research into every school of pictorial art which characterizes modern scholarship. Consequently the present day collector is glad to take the best advice he can get. This and large prices tend more and more to a policy of "safety first." Collectors will not, and often literally cannot afford to, trust their judgment, but demand some sort of guarantee of merit with every purchase, the name of the expert counting for nearly as much as that of the artist. Hence the deplorable but inevitable decrease of interest in æsthetic merit, for it must be admitted that many deeply informed experts have but little taste, which is the same thing as to say that their knowledge and experience of art, however extensive, is of the wrong kind. It is easy to see how these conditions lead to secret transactions rather than to open exhibitions. These are the unfortunate facts to which we must adapt ourselves patiently and charitably, for, as I believe, they are the inevitable result of circumstances beyond the control either of the dealer, the expert, or the collector. Whether in our day we shall ever get back to the old exhibition system, who can say? In the meantime we can but express our gratitude to Messrs. Agnew for giving students the chances of study afforded by the exhibition of old masters now opened at their galleries in Bond Street on behalf of Lord Haig's scheme for ex-Service men.

The exhibition is a very varied one and includes ancient Italian panels, pictures from the Renaissance period, pictures from the seventeenth century and some comparatively modern works of English and other origins.

Among the earliest examples is the *Scenes from the Legend of St. Michael* (No. 2), of the Florentine school of the fourteenth century, consisting of two rather unusual episodes from a predella, in the late grotesque style.[1] Another is the problematical *Virgin and Child Enthroned with Angels* (No. 3), given by the organizers of the exhibition to the Sardinian school of the late fifteenth century, and formerly attributed to Bermejo; a third is a most curious diptych with eight subjects from the life of Christ, apparently Roman and dating from about the close of the thirteenth century.

Later Italian pictures include a large, mechanically planned and flatly painted school piece of *The Annunciation* attributed to Filippo Lippi (No. 24) and a large and most attractive pair of cassone panels by Pesellino (Nos. 29 and 30). They represent with inimitable spirit, observation and beauty of texture, *The Story of David and Goliath* and *The Triumph of David and Saul.* Regarded as ordinary easel paintings one misses any very cohesive unity of design, but this in panels of such size and shape is permissible and desirable. The sense of formal unity cannot be experienced here by stepping back, as one usually does in a picture gallery, and looking at the design as a whole. But if the eye can pick up the rhythm at one end and travel to the other, the certainty and subtlety of the intricate sequence of units cannot possibly be missed. Such works are to be looked at as one looks at a frieze, not as one looks at a composition contained within a rectangle having a more or less close correspondence with a square. The great *Portrait of a Man* (No. 17) has been attributed by different authorities to Giorgione, to the early Titian and, surely less wisely, to smaller men. It is one of the Italian pictures of the first rank regarding

[1] See BURLINGTON MAGAZINE, vol. xxxix, p. 152.

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A—The Ladies Waldegrave, by Sir Joshua Reynolds. Canvas, 1.42 m. by 2 m. (Private Collection)

Plate I. Old Masters at Messrs. Agnew

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B—Horses and Sheep at a Pool, by Thomas Gainsborough. Canvas, 1.03 m. by 1.28 m. (Private Collection)

C—The Tribute Money, by Rembrandt. Canvas, 64.8 cm. by 86.4 cm. (Private Collection)

Plate II. Old Masters at Messrs. Agnew

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the attribution of which it is permissible for every student to give rein to his personal conviction or even prejudices, for it is doubtful whether there shall ever be entire agreement as to its authorship. Whoever painted it was indeed a master draughtsman, and after it is enjoyed as a whole the details, such as the drawing of the region round the eyes, will repay the closest study. The composition is, of course, superb, but the draughtsmanship is so perfect that by it alone all other virtuous qualities might seem to have been transported on to the canvas. A most unusual allegorical picture of *Old Age, Manhood and Youth,* wonderfully painted in Titian's later broad manner, will intrigue everyone interested in odd subjects of the period and will delight those who have an eye for fine brushwork and the rich effect of perfectly related tones. An attractive fragment, *Virgin in Adoration* (No. 1), of the school of Verrocchio, while exceedingly pleasant as decoration, has hardly the vivacity, the inventiveness, the subtlety or the solidity of such a painting as the London *Tobias and the Angel,* or the New York *Virgin and Child.* The two rather slight pictures, *A Boy with a Bird* (32) and *A Boy with a Puzzle* (34), by Ambrogio de Predis and Bernardino Luini respectively, are almost excessively delicate and charming. Hanging, on the screen, beside these is the very interesting portrait by Mabuse of Jan Carondelet as a canon, before he was consecrated archbishop of Palermo, about 1520. It is the earliest portrait of the prelate.[2] There is a most instructive Velazquez of the *Immaculate Conception,* painted as early as 1620 or thereabouts. It has a richness and beauty of pigment that surpass the work of anyone else of the time, and the design is carried out with such certainty and vigour that the eye, in spite of the picture's present company, is compelled towards it. The wonderful early *St. John the Baptist* may be subtler and more truly poetic, and the *Dying Seneca*[3] may be more astonishing in its technical dexterity, but this work is so perfectly characteristic of the man and the moment that if we had to choose a single example to put beside one of the kitchen scenes, so as to represent the early Velazquez, we should choose this.

Four Rembrandts are included, much the finest being *The Tribute Money* (No. 6). This has already been reproduced two or three times, but not very successfully. In spite of a heavy and, one fears, irremovable curtain of yellow varnish and dirt through which the persons of the drama are discerned like figures in a fog, we have attempted to photograph it, and probably PLATE II, C, is as fair a rendering of the original as we can hope to see. But in size and "importance" the chief of the Rembrandts are the two portraits supposed for some reason to represent Burgomaster Six and his wife (Nos. 23 and 25). Here we come up against that Rembrandt problem that seems to grow less soluble as the years pass. If some experience of the condition under which Rembrandt attributions are arrived at had not rendered me exceedingly cautious, I might have said that the woman's features are too insensitively and, indeed, not quite correctly enough drawn, and that the actor-like self-consciousness of the man is unlike any other figure in the authentic gallery of the master. But in the present state of research it is folly for most of us to deny the authenticity of Rembrandt portraits of this quality, especially if one has no alternative name to suggest, which I, at any rate, have not. The man's portrait has been transferred from panel to canvas at some time, and it may be that a certain flattening of the impasto consequent to heavy ironing contributes to one's impression of the craftsmanship. At all events it is a very attractive picture indeed.

Besides a beautiful early Ruisdael *Cornfield at the Edge of a Wood* (No 12), there are two exquisite Gainsborough landscapes, one of which, *Horses and Sheep at a Pool* (No. 26), we reproduce on PLATE II, B. Gainsborough has also a copy (No. 28) of Van Dyck's equestrian *Portrait of the Duc d'Arenberg* in the Earl of Leicester's collection. This work, which is handled with inimitable freedom and grace, might profitably be compared with Gainsborough's copy after Teniers, now in the Burling Fine Arts Club.

In *The Ladies' Waldegrave* (No. 10) [PLATE I, A], we see Reynolds at his very best, and it is easy to realize by looking at *Sir Hyde Parker* (No. 16) how much greater a master Reynolds was than a craftsman like Romney.

[2] See BURLINGTON MAGAZINE, vol. xvi, p. 342.
[3] See BURLINGTON MAGAZINE, vol. xl, p. 3.

ANTON PEFFENHAUSER

BY S. J. CAMP

IN a previous article I dealt with helmets in the Wallace Collection attributed to the Missaglia family of Milan[1]: I am now concerned with the work of a German armourer. A problem arises for the solution of which I invite the help of fellow-students.

Upon the armours Nos. 745 [PLATE D], 1299

[1] A note upon some Milanese Helmets: XXXV-CC Nov. 1919.

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[PLATE A] and 1304 [PLATE B], appears the well-known mark (figs. 1, 2) of Anton Peffenhauser (1525-1603), one of the last of the great platners of Augsburg and one of the most skilful. His *dreibein* or *dreifuss* is accompanied by the pine-cone of Augsburg, and various workshop marks (*Erkennungsmarken*) — (figs. 3, 4, 5): all of which (except the Augsburg marks upon Nos. 1299 and 1304) appear hitherto to have escaped observation. These marks are all to be found upon the face of the plates, but the backs or undersides also always repay close study. Here are to be seen the hammer-marks of the smith, the work of the repairer and the restorer, and the indubitable signs of age; here on the present occasion search revealed the letter " A " within a pearled border (figs. 6, 7) deeply stamped into the metal—the size of the mark, and the depth to which it was struck, suggesting the probability that it was put in before the final tempering. In the case of No. 745, it was found upon the underside of skull, bevor, breast and backplates, both cuisses, both greaves, and the *manteau d'armes;* in No. 1299 upon breast and backplates, the left pauldron, both cuisses, and the left greave; in that of No. 1304 upon breast and backplates, both pauldrons, both cuisses and both greaves. Since the armours Nos. 729 and 751 [PLATE C, E] are alike as peas to No. 745, it was no matter for wonder that they should be similarly marked, the pearled-A being revealed upon the back of skull, bevor, breast and backplates, both pauldrons and both greaves in the case of 729, and upon bevor, breast and backplates and the *manteau d'armes* of No. 751. Even this list cannot be considered to be exhaustive, since a further cleaning of the undersurface, and the removal of straps and lames, would probably reveal marks upon the other pieces, there being no apparent reason why, for example, the right greave of No. 1299, or both greaves of No. 751, or the cuisses of No. 729, or the right pauldron of No. 1299 should not also be marked.

The examination of the underside of other pieces in the Collection bearing the Augsburg Guild mark is not yet complete, but, so far, has been without result; only in the Historische Museum of Dresden is the pearled-A mark recorded, and there alone upon an armour made by Peffenhauser for the Elector Christian I (No. C 17a).

Fig. 1. Fig. 2 (enlarged). Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7 (enlarged). Fig. 8.

What then is the significance of this pearled-A mark? The late Max von Ehrenthal gave it as a variant of the *Beschauzeichen* of Augsburg[2]; the letter " N " (within a somewhat similar border [fig. 8] appearing upon the Feldharnisch No. G 37) being accepted as a like mark for Nuremberg. But is the former conclusion so probable as it seems?

In the first place, if it is a variant of the pine-cone mark, why hitherto has it not been discovered upon other Augsburg pieces, and why, when it does appear, is it always discovered on the back? It is admitted that the underside of a plate rarely comes in for careful examination, and centuries of dirt and oil render discovery difficult; an answer to the second question is not so easily suggested—perhaps the size was inconvenient for surface use; yet it admitted of easy reduction.

Again, if it is a variant, why should it be stamped upon the back of plates that bear upon the front the pine-cone mark—a mark in common use certainly before the end of the fifteenth century? A second Augsburg mark upon one piece (if with the same meaning) seems superfluous.

Further, if it is a variant, why should Peffenhauser, or his workshop, have (so far as at present can be ascertained) the monopoly of it?

These difficulties invited a search for a more satisfying explanation, and this was supplied by observing that " A " will stand not only for Augsburg but also for *Anton,* Peffenhauser's christian name. Yet if we contend that Peffenhauser adopted this mark for his own, we are back upon the Augsburg difficulty—the triple-legged mark on the front standing for Peffenhauser and the pearled-A mark upon the back with the same significance.

In such a matter, perhaps, greater latitude must be given to armourers than to cities, for the former needed not only a workshop mark but a sign-manual for personal service. Yet it can also be urged that even cities may have found it convenient to have separate Guild and proof marks. The former hypothesis cannot be put upon sure ground until the known armours of Peffenhauser are re-examined, or other Augsburg pieces found bearing the pearled-A mark that, by no possibility, could

[2] Führer . . . . Historische Museum zu Dresden, 1899, pp. 40, 277.

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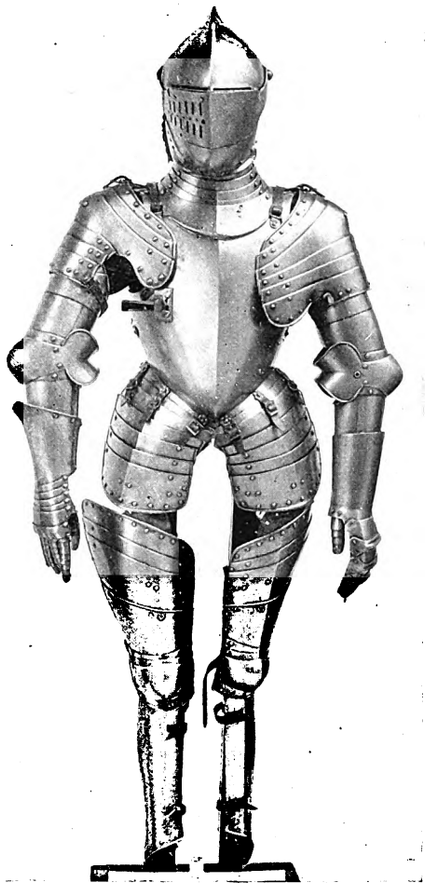
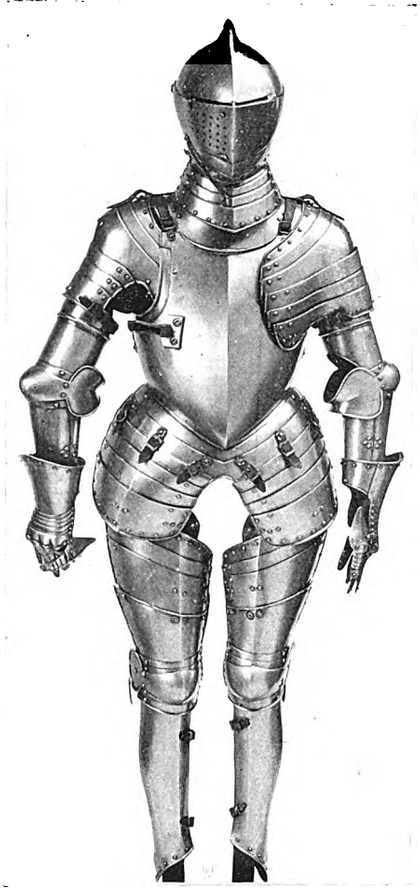
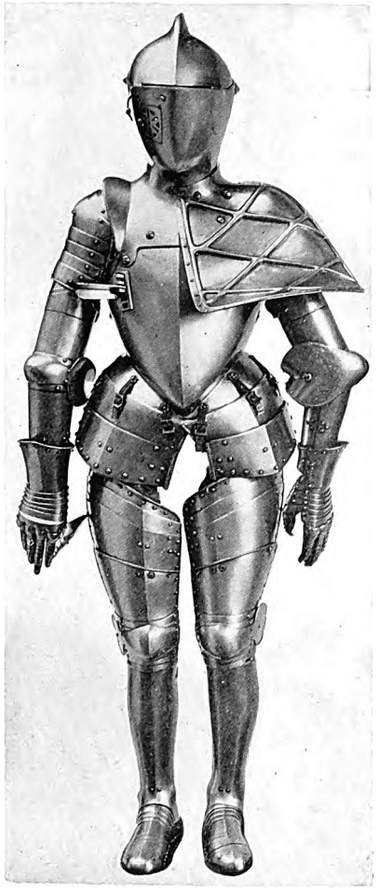


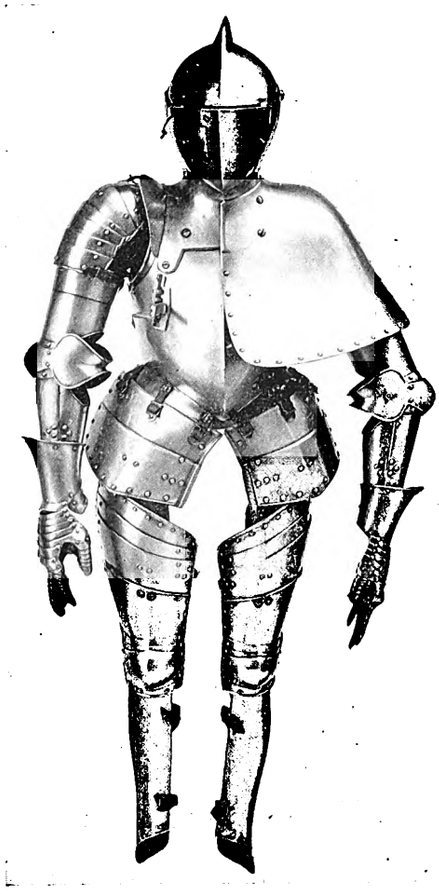
A—Armour, *c.* 1590 (Wallace Collection, No. 1299)



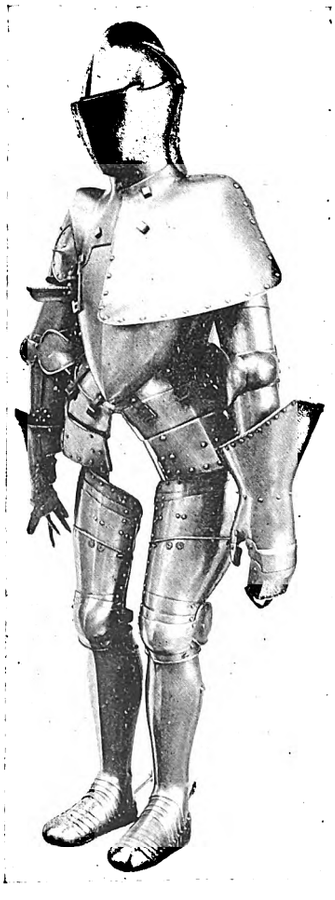
B—Armour, *c.* 1590 (Wallace Collection, No. 1304)



C—Tilting Armour, *c.* 1580 (Wallace Collection, No. 729)



D—Tilting Armour, *c.* 1580 (Wallace Collection, No. 745)



E—Tilting Armour, *c.* 1580 (Wallace Collection, No. 751)

Armours here attributed to Anton Peffenhauser or his Shop

Anton Peffenhauser.

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be given to Peffenhauser or his shop. Perhaps as a result of this inquiry further evidence on the subject may be forthcoming.

A discussion purposely limited to a question of marks is better kept free from other considerations, yet it is desirable to point out in conclusion that, marks apart, the contour and workmanship of the three armours Nos. 729, 745 and 751 are so like that they are indubitably from the same workshop if not from the same hand; Nos. 1299 and 1304 are also of a piece. Yet if Nos. 729 and 751 are from the same hand as No. 745, why do they not bear the *dreibein*? Must we say that three hundred years of wear-and-tear have effaced a mark that commonly appears only upon breast and backplate; or was it never there? One thing is obvious: the stamper of the pearled-A mark struck for posterity, and he would be more concerned with his own reputation than to perpetuate the name of his city.

The armour No. 751 is duplicated by two suits in the Musée de l'Armée (G 169, 170—Phototypie Berthaud), and examination of these will be awaited with interest. The key to the problem, however, probably lies in the fine series of armours by Peffenhauser at Dresden[3], but reproductions and details of these are not at the moment available. As for the superb harness at Madrid (A 290) possibly made for Sebastian of Portugal (though this has been disputed) it is in a class apart, and Hans Mielich of Munich may well have collaborated with Peffenhauser in its production, as von Hefner-Alteneck suggested[4]. A third variety of Peffenhauser's work, and perhaps the finest, is to be found at Vienna[5], the bold decoration of etched scrolls upon these armours enriching and not degrading the fine craft of the smith.

[3] Historische Museum Nos. C 10, 13, 15a, 17a, 18, 20; D 11, 18; E 6a, 10 and G 146; *Zeitschrift für Historische Waffenkunde* Band 8, Heft 7, p. 183.

[4] Laking: *European Armour and Arms* III, p. 327.

[5] Boeheim, *Album*, I. Pl. XXV, Figs. 1-2; Führer (1889), Nos. 489, 490; the first made for Archduke Ernest, the second for Maximilian II.

NOTES ON VARIOUS WORKS OF ART

TWO DRAWINGS BY ANTONIO POLLAIUOLO.*—During the seventeenth century, Antonio Pollaiuolo's well-known drawing of *Hercules and the Hydra* formed part of the Richardson collection, and, at a later date, it passed into the possession of Faulkener, who, in 1769, bequeathed it to the British Museum. In 1837 it was catalogued as a "*Figure with a Lighted Torch*, D. Ghirlandaio."

In 1903 it was made famous by the high praise bestowed on it by Mr. Berenson in his "Florentine Drawings." He speaks of it as "perhaps the highest achievement of Florentine draughtsmanship," adding that, "for one who conceives of a perfect drawing as the most spontaneous and rapid notation by the artist's hand of the idea in his mind—the idea being the life-enhancing communication of plastic life and movement—for such a one, no existing drawings will surpass, and but few will equal Antonio's pen-sketch for his *Hercules and the Hydra*." Later, in her book on Pollaiuolo, Miss Cruttwell described it as "a magnificent sketch rapidly touched in with clean, decisive strokes as spirited and full of fire as a drawing by Leonardo." Signor Luigi Dami, in his article in *Dedalo*, April, 1924, speaks of it as "al disegno miracoloso di Londra."

It is odd, however, that no mention has ever been made of the curious fact that this drawing consists of two pieces of paper carefully but wrongly stuck together. PLATE I, A, shows the drawing as it has been at least since about 1850, for on the verso the museum mark is stamped over the join. On examining this plate closely, the horizontal line, where the two pieces of paper are joined near the middle of the sheet, becomes distinctly visible. Closer examination reveals not only a number of uncompleted pen strokes on either side of this line, but what is more important, that the legs of the figure are incorrectly attached to the body, being too far forward and, as it were, telescoped into the hips. The lower half should be moved 450 mm. to the left and dropped 425 mm. on the left and 270 mm. on the right. PLATE I, B, shows the drawing as it was originally, except for the lacuna in the middle, where, in all likelihood, a frayed edge was trimmed away. It will be seen at once that the poise of the torso is now quite different. The right leg is thrown backward with tremendous force as Hercules bounds lightly forward on his left leg, the whole figure, in mobile balance, rushing with hand outstretched towards the neck of the hydra.

On the verso there is a study [PLATE II, C], of two dogs held in leash, which is somewhat rubbed and blurred, although it seems to have been fixed. No one, of this generation at least, had ever seen this drawing until Mr. Hind kindly had it removed from its mount for me. The boney structure under the muscles and the right hind leg of the left hand dog, in particular, reveal a close relationship to other known drawing of Pollaiuolo. The yellow colouring matter of the prepared ground on which they are sketched shows through the lower half of the Hercules drawing, due, perhaps, to that half of

* *Hercules and the Hydra.* Pen and Bistre, 234 mm. × 164 mm. (British Museum.) *Two Dogs.* Chalk, 234 mm. × 164 mm. (British Museum.)

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the paper being moistened for fixing.

How and when the two halves of this sheet came to be separated no one can say, but they were stuck together with such cleverness that, although the movement of the figure was falsified and unstructural, the drawing as a whole has passed unchallenged. Both half-sheets are also fragments cut down on either side. The top half of the Hercules has a piece added on the left and the lower half another piece in the lower left corner. These additions are interesting, for they show that the restorer at that time was only interested in the Hercules side, on which he has toned them to match the remainder of the sheet, leaving them white on the other side. On the right side and at the top of the upper half of the Hercules drawing are traces of gilt. It would appear from this that the drawing was once mounted, perhaps in its original form, with a gold border. H. S. EDE.

A PORTRAIT OF HENRY VIII.—Mr. Clifford Smith's portrait of Henry VIII, reproduced on p. 20, represents the King as a comparatively young man. By comparison with one of the Duke of Buccleuch's miniatures, dated 1521, when Henry was thirty years of age, it appears to be of about that date. It is probably one of the same series as some of the old portraits in Windsor Castle, formerly in Greenwich Palace. The history of the picture cannot be followed more than a few years back, when it came into the possession of a Haileybury master. It was then obscured with a thick coating of filth, which has been carefully removed; by good luck little actual restoration was necessary. The painting is on an oak panel, 20½ by 15 ins. The King wears a black cap with gold aiglets and one elaborate gold and pearl brooch or hat jewel. The hair almost entirely covers the right ear. The gown is rose-coloured, lined with brown fur and trimmed with gold on the sleeves, over a dark green doublet puffed and embroidered with gold at the wrists, trimmed at the waist with a jewelled band and slashed and frilled with cloth of gold. This is cut low at the neck, and shows a white chemisette with band embroidered with gold. Across the shoulders is a sumptuous gold collar set with large oblong stones and clusters of pearls. Both hands are visible; the left (on the first and third fingers of which are rings) is in the act of withdrawing a ring from the little finger of the right hand. The background, of dull gold modelled in relief in gesso, represents Italian silk damask of diaper pattern in floral scroll-work enclosing vases and conventional pomegranates. In the upper corners is an architectural design in gold, on which appear the Tudor Rose and Portcullis, each on a circular wreath of Renaissance design. The pendant attached to a chain round the neck is interesting as an example of the long survival of an ancient form. Brooches of this shape were relatively common among the best Merovingian jewellery of the seventh and eighth centuries. A very fine example was in the Gibson Carmichael Collection, the only difference in design being that the corners, which here are square, were there angular. Small reliquaries of this form were made in the Meuse region at the end of the twelfth and early thirteenth centuries. In them the central jewel opens to receive the relic, and the lobes were often decorated with enamel. Possibly the King's pendant may be a reliquary. No other example of this type of portrait of the King is known, so far as I have been able to discover.

MARTIN CONWAY.

"A LOST PICTURE BY ROGIER VAN DER WEYDEN."—I should like to add one more example to the collection of copies of the lost *Deposition* by Rogier van der Weyden, to which M. Salomon Reinach referred in the November issue of the BURLINGTON MAGAZINE. The picture (which we reproduce on the opposite Plate) is painted on panel (84 cm. by 58 cm.), and is in a good state of preservation. It was formerly in the collection of M. Alexandre Brocard at Moscow, and is now at the Museum of Fine Arts in that city, where a gallery of old masters will shortly be opened. The Moscow *Deposition* is clearly one of the first group of panels reproduced by M. Reinach in his article, and, it will be agreed, it is not the least important one.

PAUL ETTINGER.

REVIEWS

***La Céramique ancienne du Pérou.** By R. and M. D'HARCOURT. 48 pp. + 65 pl. (29 hand coloured). Paris. (Morancé.) 300 frs.

The Art of Old Peru. By WALTER LEHMANN and HEINRICH DOERING. 48 pp. ill. + 12 col. and 153 monotone pl. London. (Benn.) Berlin. (Wasmuth.) £5 5s.

In comparing the pottery of ancient America with that of Europe, Asia and Africa, the points of similarity are found to be more remarkable than the points of difference, because, unless the archæologists are mistaken, the potter's wheel, which was the first determining factor to influence the shapes of ceramic ware in China and Egypt, as well as Greece, was unknown to the potters of ancient Mexico, Ecuador and Peru.

Yet an examination of some of the decoration on the vases and bowls in the fine collection of ancient Peruvian pottery in the Ethnographical Gallery of the British Museum does seem to indicate that it must have been influenced by

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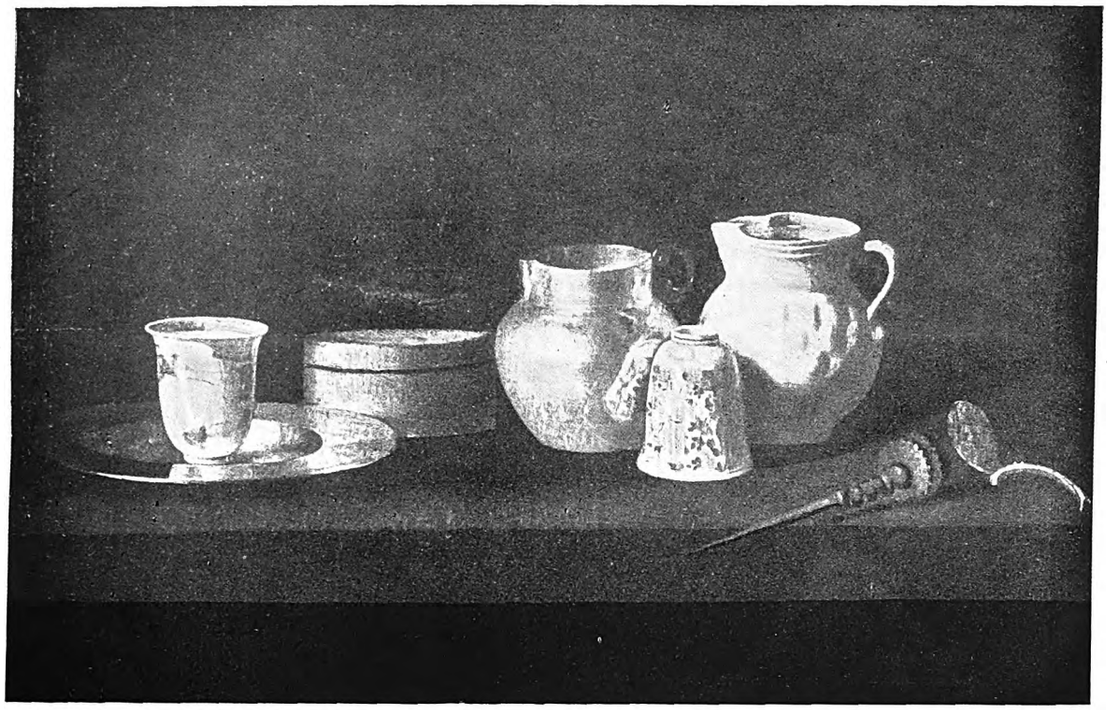
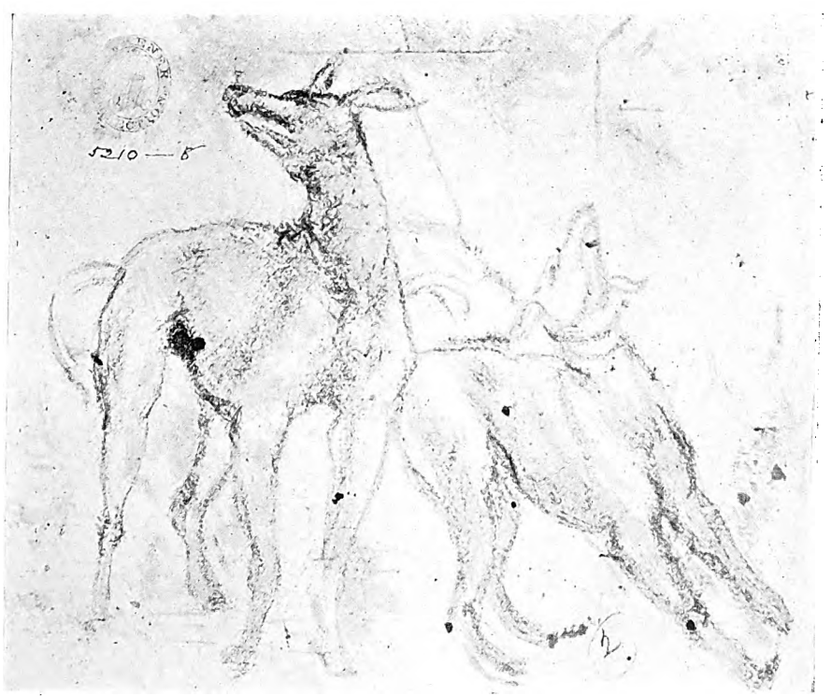
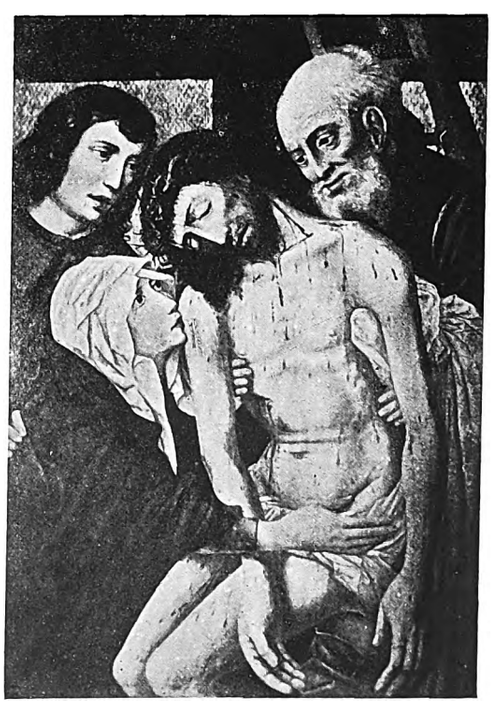


Still Life, by Zurbaran. Canvas. (Khanenko Collection, Petersburg)

Letter : *The Education of the Virgin*, by Zurbaran



C—Two Greyhounds, by Pollaiuolo. Drawing. (British Museum)



Deposition. Copy of a lost picture by van der Weyden. Panel, 84 cm. by 58 cm. (Museum of Fine Arts, Moscow) "A lost picture by Rogier van der Weyden"

Notes on Various Works of Art : Plate II. Two Drawings by Antonio Pollaiuolo

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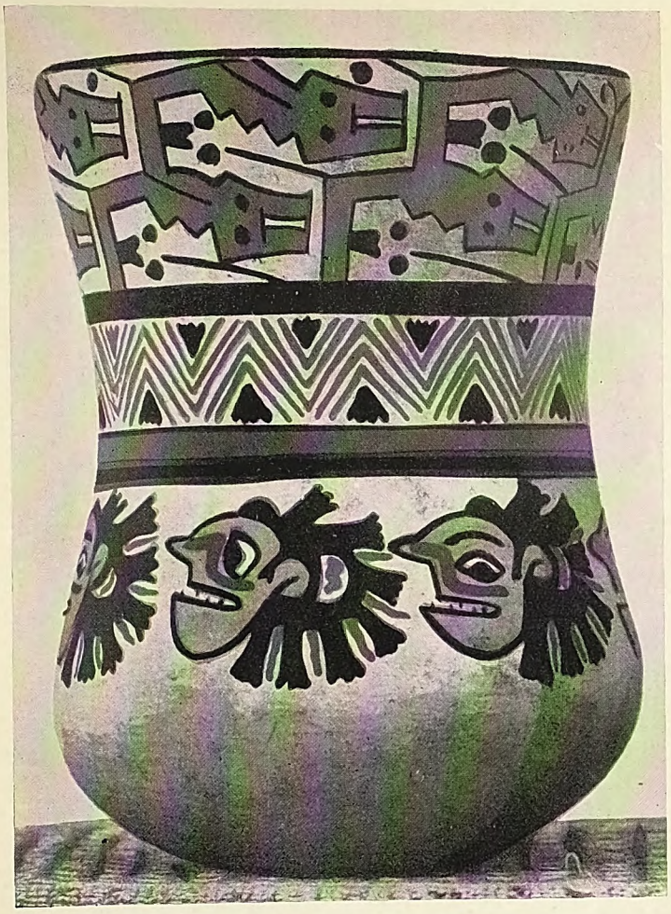
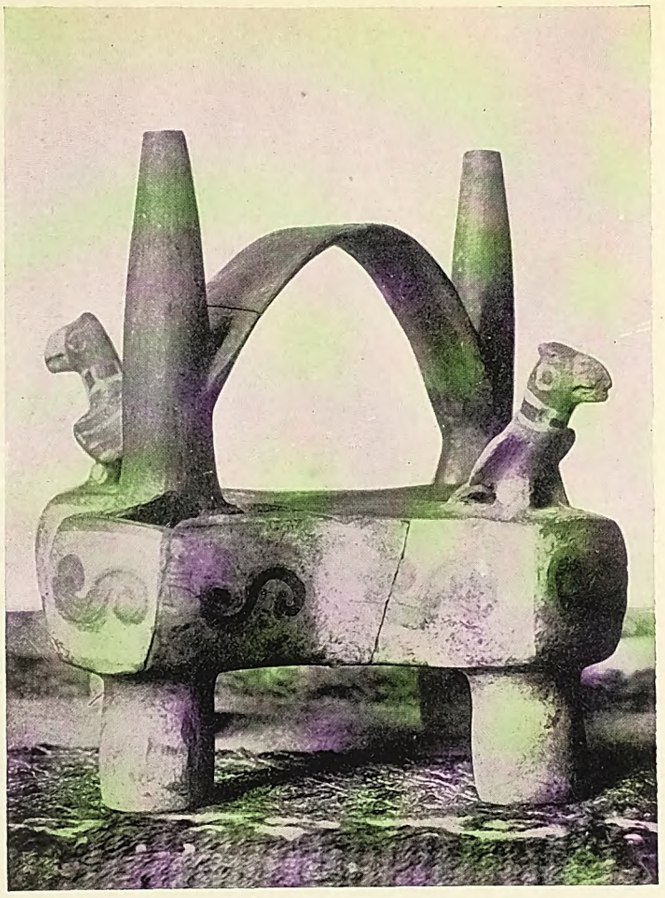
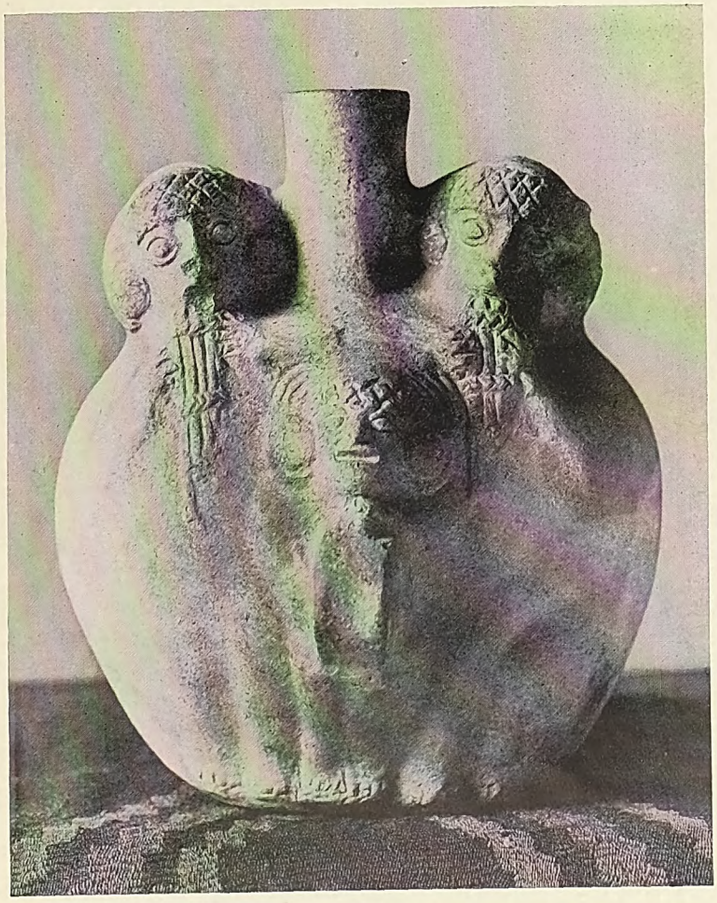


A—Decorated Vase. (M. R. d'Harcourt)



B—Cruciform Cajamarquilla Vase. (National Museum of Lima)



C—Vase from Chimbote showing three figures in relief, the central one beating a tambourine, the others playing the syrinx or *antora*. (M. R. d'Harcourt)

D—Anthropomorphic Vase from the Trujillo district, representing a flute player or *kena*. (Jahnkee Collection, Lima)

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Greece, or that Greek and Peruvian art must have had some influences in common.

Eight typical pieces of this pottery were illustrated in a plate in connection with an article by Sir Hercules Read in THE BURLINGTON MAGAZINE as long ago as April, 1910, that being the year in which 250 of the vases found in the Chicama Valley, near Trujillo, were given by Mr. Van den Bergh to the British Museum, where there was already a very interesting collection, chiefly of the black ware, which had been gradually growing since 1840.

Since 1910 there have been a large number of important excavations, especially in the southern districts of the Peruvian coast. Previously the discovery of ancient pottery had been chiefly in the north, and in Arthur Baessler's magnificent work in four volumes, with 165 plates, compiled in 1902, the 474 illustrations are of northern ware exclusively.

In *La Céramique Ancienne du Pérou*, the authors, Monsieur R. and Madame M. d'Harcourt, have arranged their work in four parts, a general introduction being followed by a description of the pottery of the South, of the Centre and of the North. The work owes much of its charm to the fact that it represents the personal impression of writers who have obviously responded to the æsthetic appeal of the ceramic art of this ancient race. Out of the 98 pieces illustrated, 32 are from their own collection, and several of the coloured plates are from paintings by Madame M. d'Harcourt herself, copied from specimens in the museum at Lima.

There is a list of 16 "Principal works to consult," and this includes *The Art of Old Peru*, which was published earlier this year, by Messrs. Ernest Benn, in London, and by Messrs. Ernst Wasmuth, in Berlin, and which is in some respects in contrast with the French work. An Englishman with a knowledge of French finds *La Céramique Ancienne du Pérou* easier reading in the original than the work of the German doctors translated into English. This is because, while M. and Mme. d'Harcourt, as artists dealing with an archæological subject, use simple language which is chiefly descriptive, *The Art of Old Peru*, on the other hand, deals scientifically with the subject and discusses the bearing of prehistoric American art on abstruse archæological and ethnographical theories. However, *The Art of Old Peru* is an exceedingly valuable work of reference. Its list of "Recent and important publications" on Peruvian Art comprises works by 77 different authors, and includes *Arte de los Metales*, by A. Barba, published in Madrid in 1640. Nearly a hundred of the plates, most of which show two pieces, illustrate pottery. Some of Dr. Walter Lehmann's theories deal scientifically with the development of schemes of decoration. A particularly interesting theory is that what he calls the "plectomorphous" patterns on pottery may have originated with the pressing of the actual plaited wicker work into the clay. In the second part of *The Art of Old Peru* Dr. Heinrich Doering writes on "Land, People and Monuments." This is light reading compared with the first part. He draws attention to the fact that "'Nazca' (in the south) is poor in modelled forms and rich in strong, brilliant colours. The 'Valle de Chicama' (in the north) is rich in sculptured forms and poor in colour."

These contrasting characteristics between the ware of the north and south are also emphasized by M. and Mme. d'Harcourt. If the coloured plates in both these works are faithful reproductions, the Nazca ware acquired by the British Museum in 1912 and 1914 hardly does justice to the best colouring of southern Peruvian pottery. On the other hand the enthusiasm both of the German and of the French authors about the lifelike portraiture in the head-vases of the north can be well understood on examining the fine Chimu specimens from the Valle de Chicama which we have in the British Museum.

M. and Mme. d'Harcourt compare the work of the Chimus (or Yunkas) of the north of Peru both with the art of Archaic Greece and with European sculpture of the middle ages. "The two arts belong to each other because each is as free, as far removed from convention, as the other. Both the medieval artists and the Chimus sought to express life with sincerity and perception, with humility, and in the best way they could. It is that which makes their work so personal and so appealing. . . . La Céramique des Yuncas est une mine inépuisable de documents sur leur genre de vie, leur occupations, leurs métiers, leurs maladies, leurs croyances même. La faune et la flore qui les entouraient sont là, vivantes sous nos yeux."

La Céramique Ancienne du Pérou is itself a work of art, superbly printed and with a unique format, said to be in the style of Peru.

L. J. S.

A Catalogue of Rembrandt's Etchings, Chronologically arranged and completely illustrated. By ARTHUR M. HIND. Vol. I, 150 pp. + 11 pl.; Vol. II, 240 pl. Second edition. (Methuen and Co.) 35s.

The relation of prints to the sphere of fine art is evidently one that varies largely in degree. In so far as they serve a purely reproductive purpose that is now more efficiently fulfilled by photography, their case is one that does not call for consideration. But we are faced with a different and more critical problem

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where we meet with a master reproducing his own inventions through one of the processes of engraving. The question of the position held by products of this nature is more difficult to determine and, doubtless on that account, has been to a great extent evaded. It would appear at least doubtful whether even in this instance prints can strictly speaking be regarded as falling into the category of works of fine art, since whatever appeal may be made by their content to the intellect, the mechanical means of the process employed would seem to involve their exclusion. The problem is raised in an acute form by the etchings of Rembrandt, which must unhesitatingly be placed in the forefront of reproductive work of this nature. There can in this instance be no question that we are afforded a fascinating opportunity of studying the mind of a great artist with an astonishing measure of distinctness and subtlety. A rough and ready test of their purely aesthetic value may, however, be applied by regarding a fine impression of one of the etchings hung side by side with an original drawing by the artist. It will at once be clear that the etching is completely eclipsed by the drawing from the point of view of telling effect; and if we were to analyse our experience, it would, we think, be necessary to admit that the direct touch of the master's pen upon the paper inspired us with a sense of the vital fire of creative impulse that the other was incapable of conveying. However this may be, the study of the etchings remains one of absorbing interest, and valuable service has been done by Professor Hind in widening its popularity. The present revised and extended edition of his well-known work on Rembrandt's etchings is one that will have a special value to students and collectors. It is compiled in a scholarly method, and embodies the most recent views affecting the question of the authenticity of the various plates attributed to Rembrandt. The illustrations, moreover, which form the second volume are excellently carried out. A. G. B. R.

Rembrandt. I Teil. Die Radierungen. By RICHARD GRAUL. Second Edition. 200 pl. (Meister der Graphik VIII.) Leipzig. (Klinkhardt & Biermann.) 50s. (62 Swiss francs.)

This is a revised and enlarged edition of a book which first appeared in 1920. Dr. Graul's introduction gives a clear account of the history of criticism of the etchings, and his list is one of the few in continental publications on Rembrandt which follows the chronological arrangement, and though not attempting a catalogue raisonné, gives indication of the chief differences of state. A second list forms a correspondence table from Bartsch and Seidlitz. But its chief claim to interest is the excellent series of collotype plates, which in many cases show a variety of states, and offer one or two interesting enlargements of detail. They are printed on a whiter paper than in the earlier edition, and are in consequence much more satisfactory. A. M. H.

A Catalogue of the Mezzotints after, or said to be after Rembrandt. By JOHN CHARRINGTON. xvi + 158 pp. Cambridge. (University Press.)

Practical, exact, concise, convenient in shape, clearly printed on excellent paper, containing no superfluous word (there is not even a preface), this little book is a model of what such a catalogue should be. It is no hasty compilation, but the result of years of patient research in the public and private collections of Great Britain on the part of one of the foremost English connoisseurs of engraving. Though sale catalogues and other literature in various languages have been diligently searched, and mezzotints are included of which no specimens have been actually seen where there is good authority for their existence, one cannot but suspect that the one thing lacking to the perfection of the catalogue is the fuller information which might have been derived from the study of Continental collections. The German, Austrian and Dutch cabinets, especially, must almost inevitably contain engravings or states unknown to Mr. Charrington. Meanwhile, it is an indispensable and welcome handbook to collectors of a special branch of engraving which in recent years has justly attracted much attention. C. D.

Decorative Furniture. By GEORGE LELAND HUNTER. 480 pp. with 900 illustrations and 23 col. plates. Philadelphia and London (Lippincott). £5 5s.

This work is an ambitious attempt to survey the whole history of decorative furniture from ancient Egypt to modern America. Its aim is described on the title page: "A picture book of the beautiful forms of all ages and all periods: Egyptian, Assyrian, Greek, Roman, Byzantine, Chinese, Japanese, Persian, Romanesque, Gothic, French Renaissance, Italian Renaissance, Later Italian, Louis XIII, XIV, XV, XVI, Directoire and Empire, Spanish, Portuguese, Flemish, Dutch, Swiss, Elizabethan, Jacobean, Charles II, William and Mary, Queen Anne, Early Georgian, Chippendale, Adam, Hepplewhite, Sheraton, American, Colonial, Modern European and American, American Mission." Such an all-embracing policy might at first sight seem to savour of the ridiculous, but it must be admitted that the result has considerable interest.

In 1875 the Department of Science and Art (England) published *Ancient and Modern Furniture and Woodwork*, by John Hungerford Pollen, a scholarly work which discussed the subject from the time of Ancient Egypt to the eighteenth century. Knowledge of furniture, however, was at that date almost negligible. In recent years a tendency to specialization has shown itself, and books on the general history

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of furniture are no longer demanded in Europe.

Possibly a book of this nature makes an appeal to the American public, with its keen and inquiring interest in all questions relating to art. Admiration must be expressed for the energy displayed in the production of Mr. George Leland Hunter's work and the wide field of study covered by its pages. Individual chapters, written in terse rather than eloquent style, are full of interesting information and sound opinions.

The usefulness of the book, however, will lie rather in the illustrations, which number more than nine hundred, with twenty-three plates in colour. The bulk of the furniture illustrated is European, so that it is not surprising that the descriptions of the plates are unequal and sometimes inaccurate. For instance, the well-known panelled room from Clifford's Inn, now in the Victoria and Albert Museum, is stated to have been removed from the Old Palace at Bromley-by-Bow. But such minor errors do not detract from the value of the book, which, in a small space, gives the opportunity of comparing typical examples of the world's historical furniture and of tracing the evolution of style from the earliest times to the present day. O. B.

Old English Plate. By S. TROINITSKY. 44 pp. + 15 pl. Petersburg. (Brockhaus-Efron, Ltd.)

This little book deals with the collection of old English plate at the Hermitage in Petersburg, the cataloguing of which has just been completed by the present director of the Museum. There are in all sixty-four objects in the collection, and each is described in detail, information as to their pedigrees is added, and reproductions of their marks are given. In the introduction Mr. Troinitsky gives a short survey of the history of old plate in Russia with special regard to that of English origin, and there is besides annexed a list of all the English masters to whose work the book refers. The text of the proper catalogue is repeated in an English translation. About forty reproductions of the objects described enhance the interest and beauty of Mr. Troinitsky's production, which forms a welcome pendant to the catalogue of the Hermitage collection of fans by the same author. P. E.

Keramisk Haandbog. II. Bind. 1ste. Halvdel: Kina, Korea, Japan. 2den Halvdel: Europæisk Porcellæn. By EMIL HANNOVER. København. (Henrik Koppels Forlag.)

The untimely death a year ago of Dr. Emil Hannover, Director of the Danske Kunstindustrimuseum at Copenhagen, deprived those who knew him of a friend of rare sympathy, and the world of art, especially of the potter's art, of an honest, genial and understanding critic. For several years he had given himself up to the work of compiling a general history of pottery, and he lived just long enough to see the accomplishment of his great undertaking. The first volume, dealing with the earthenware and stoneware of Europe and the Near East, was reviewed in this magazine when it was published five years ago. It was the original intention of Dr. Hannover to deal with the porcelain of all countries in a single second volume, but as the work proceeded, its bulk grew to such an extent that he found it necessary to issue this volume in two parts. One of these, on the porcelain and pottery of China, Corea and Japan, was published just before the death of the author; the other, for which he had completed the MS., has now been issued under the direction of Dr. Vilhelm Slomann. Scandinavian readers are thus for the moment provided with a far better general history of pottery and porcelain than any that has yet been published in any language. The text is not only a masterly historical survey of the various wares and their makers, with technical information as to distinctive characteristics and practical advice for collectors on such matters as forgeries and sale prices; it has also a value quite exceptional among works of its kind by reason of the fund of shrewd æsthetic criticism tinged with good-natured irony that pervades its pages. The practical usefulness of the book is enormously enhanced by the wealth of good illustrations—in the first and second parts of the volume on porcelain they amount respectively to 402 and 858 respectively; the full classified bibliographies are another noteworthy feature. It is satisfactory to record that there is a prospect of an English edition of this great work being published at an early date; the need for it is sufficiently indicated when it is recalled that, apart from the useful but very summary survey given in the Encyclopædia Britannica, no illustrated work of the same scope has been published in English since a translation of Jacquemart's history appeared in 1873. B. R.

Some Eighteenth Century Designs for Interior Decoration of Abraham Swan. By ARTHUR STRATTON. 141 pp. + 76 pl. (Tiranti and Co.)

English Chairs: with Specimens Illustrating the Various Periods from the Fifteenth to the Nineteenth Century. By HERBERT E. BINSTEAD. 12 pp. + 84 pl. (Tiranti.)

Some enterprise has been shown in England during recent years in the publication of books on the subject of architecture and the minor arts, but it cannot be claimed that the result is worthy to be compared with the work accomplished in France and Germany. In England but little system is displayed and books are published from time to time for no apparent reason. Often, moreover, they are not well produced nor distinguished for literary merit. We have in England nothing comparable to Havard's *Dictionnaire d'Ameublement* nor Destailleur's *Recueil d'estampes relatives à l'ornementation des appartemens au xvie, xviie*

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et xviiie siècles, to mention two only of the vast number of dignified works which have been published on the Continent.

English architects and designers of the eighteenth century may not display the talent of their French contemporaries, but it would be a plausible proposition to publish a series of uniform books illustrating the designs and works of Kent, Gibbs, Ware, Chambers, Adam and others. But the work should be done systematically. Mr. Stratton has chosen to publish a book illustrating some of Abraham Swan's designs for interior decoration. Swan, between 1745 and 1768, brought out various books containing designs for panelling, staircases and the like. As Mr. Stratton points out in his preface, these designs were evidently used by contemporary builders. They are also useful at the present day in dating interiors of the mid-eighteenth century. But it is doubtful if the publication of these designs carries much weight without reference to the work of contemporary architects, nor in this book is the method of production—paper, printing, and the like—much to be commended.

Another publication, "English Chairs," issued by the same firm seems to us to fail for similar reasons. The book is illustrated with numbers of plates arranged chronologically, and merely labelled according to period, "Elizabethan," "Georgian," and so forth. No historical discussion is introduced, nor is any attempt made to distinguish between the good and the bad in design. It might have been pointed out that it was not till the latter part of the eighteenth century in England that the design of the chair began to approach perfection. The heavy oak specimens of the seventeenth century were merely relics of tradition. The school of Chippendale made many obvious mistakes, being more concerned with elaboration of ornament than suitability of purpose. But in the last quarter of the eighteenth century, cabinet-makers seem to have realized that the main functions of the chair were to be strong in build, elegant in form and comfortable to sit upon. Thus, consciously or unconsciously, they came near to solving the problem of the chair.

O. B.

MONTHLY CHRONICLE

CONTEMPORARY ART SOCIETY.—The Contemporary Art Society continues to prove its usefulness. It is notorious that in matters of war and policy men act timidly when they act as a body; and one would hardly expect to find in a collection made by a Society called the Contemporary Art Society anything but blameless and uninteresting pictures—pictures of which the best that could be said was that they were tolerable. And who would put up with a tolerable egg? But the Society has been wise and does not act as a body. The members take turns year by year in choosing what shall be bought, and thus the advantages of a dictator are secured. If all the works of art which the Society has acquired were brought together they would seem a queer mixture, and it is interesting to wonder whether posterity will tend to agree on the whole with one group of buyers or to find that each group has had a few happy moments. Mr. Roger Fry is one of those at present responsible for the purchases. The loan exhibition of modern foreign paintings at Messrs. Colnaghi's Galleries, organized for propaganda purposes, and to the catalogue of which Mr. Fry has written the preface, contains the kind of art for which he has fought for many years and with which, no doubt, he intends to enrich the Society's collection.

The names in the catalogue are those of artists whose work has gradually been forced on the notice of an unwilling British public. The campaign opened at the first Post-impressionist exhibition at the Grafton Galleries more than ten years ago. London then saw for the first time pictures by Cézanne, Van Gogh, Gauguin and many of the artists whose works can be seen to-day at Colnaghi's. Opposition was strong. Words like *degenerate* and *decadent,* which had done hard service in the past, were dragged from their well-earned retirement to do battle against a new enemy. This opposition likes to see itself as a hard pressed and heroic minority gallantly defending culture against barbarian hordes. There might be some doubt as to what that culture was — English pre-Raphaelitism or Impressionism, but differences must be sunk in order to meet the common danger. In some quarters the good faith of the supporters of the movement was impugned, in others these supporters were jeered at and pitied as the victims of a French hoax. Artists who had been accepted in Paris for more than a generation were treated in England, even by those who should have known better, and by official and semi-official persons, as incompetents and charlatans, or as merely clowns. In a sense the fight is over. One may not like Cézanne, one may not like Giotto or El Greco or Raphael, but to treat these artists as of no consequence, to regard them as clowns, is to show oneself a provincial or a savage, dead to the benefits of a metropolis and civilization, without feeling for the continuity of culture.

The English pre-Raphaelite movement, started and maintained by the forceful rhetoric of

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Ruskin, produced the characteristic art of Victorian England. This unfortunate influence has lasted long. With its insistence on detail and neat execution it has debauched many minds, and made it harder than ever for us to concentrate on looking at a picture as a whole, to realize that in a work of art no part should exist except in so far as it helps to constitute a higher unity, that something here in a picture implies something there, and that we shall not understand by going over it inch by inch. Time does not enter appreciably into the process, as in the cases of music and literature. It is true that the Old Masters often carried their work much further than the moderns, but the conditions in which they worked were different. So many pictures were not demanded as at the present day. The old idea was that a picture should be for a definite place—the decorative point of view about art—persisted long, and the easel-picture has developed gradually with the change in conditions of housing. More people now demand pictures, and demand more pictures, and the number of good artists to-day is probably no greater than it was in the sixteenth century. It should be remembered, too, that the artists whose production was very large usually made their assistants do much of the hard work. The important thing, though, in the masterpieces was their design; but the public, with a want of faith in its ability to understand anything so abstract, devotes its admiration to the more easily appreciable "trade finish."

The modern French school has tried to note only what is essential to the design, and has laboured to create an art approaching in purity to absolute music. Cubism is the result of following this tendency to its logical conclusion. Cubism has had its day. Its severe discipline has influenced profoundly the more important younger French painters, but it has been absorbed, and does not seem to promise any future development. Picasso is represented here by a few Cubist works, but his early blue portrait, oddly called a boy in the catalogue, is perhaps his most interesting picture. His art is full of an enchanting *morbidezza*, a cloistered, exquisite and complicated art, reminiscent of museums, the fine flower of the many styles he has been the first to appreciate. It is a pity that Cubism is not better represented here. Braque has one piece only, and that an unimportant one. He is an artist of wonderful taste and the most typical of the Cubists. His art is, however, one that does not appear at its best in exhibitions.

Matisse, on the other hand, is a perfect exhibition artist. He holds his own, and a little more, with almost anyone. Indeed, a reasonable criticism of him might be that he is sometimes inclined to be a trifle theatrical. His large picture is evidently a fairly early work, and, though interesting in the light of other things, cannot be considered as one of his successes. Most of the pictures are in his later thin blonde manner, and are delicious with their bright, sharp colouring and their unexpected design. There is nothing here quite equal to the woman with Turkish trousers in the Luxembourg, but *A Balcony at Nice*, No. 42, the *Nude*, No. 39, the *Promenade des Anglais*, No. 43, and the *Girl at a Table*, No. 45, show this phase of his art at its best.

It would need a large and well-chosen group of Derain's work to do him justice. This collection has rather an accidental air. His more important works appear to be difficult to obtain and have not come to England. The still-life, No. 14, belonging to Mr. Fry, I like best, and the nude back, No. 8, belonging to Lord Sandwich.

There is a charming collection of Bonnards. Recalling, as they do a little, Renoir to one's mind, they may seem less modern than most of the other pictures. Bonnard is almost an impressionist. In fact, he used the technique of impressionism consciously for other ends than the notation of *nuances* merely because they were perceptible. He has a personal idea of design, a looser kind of design than that of Matisse or Picasso, and he does not always succeed in expressing it quite clearly. Occasionally, too, he seems to lose it and become merely descriptive. But occasionally, as in the little *From the Terrace*, No. 3, he is one of the most seducing of artists.

One would like to know more of Rouault's work, but it is seldom that one can see it, and these five small works are the largest collection that, as far as I know, has been exhibited in England. He is evidently a "genius"—possibly an important artist.

Marchand's large early No. 31, strikes me as a respectable performance, but lacking in spontaneity. *St. Pol*, No. 32, is much more interesting and gives a good idea of the quality of his later work.

Segonzac is one of the most successful of the younger men. He is represented by two magnificent landscapes and a still-life. I regret that a nude was not exhibited. There must be several in the country.

Downstairs are exhibited some prints and drawings mostly belonging to the Contemporary Arts Society. They are not an intensely interesting collection, but they include some of Gauguin's Tahiti woodcuts printed in colours, a couple of Degas' drawings, and some Steinlens.

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In conclusion, we must congratulate the Contemporary Art Society on this exhibition. It will give great pleasure to a few, and should help to educate a few more. Propaganda with the pen for any kind of art must be a disheartening business for those engaged in it. They wish to communicate a state of sensibility, and are hardly ever able to communicate anything but a new subject of conversation and a new jargon. It is only by keeping the best works of modern art before everybody that a certain number will be won over and the opposition be overcome to the entry of such works into public galleries. Much has been done and much remains to do. J. H. J.

GREATOREX GALLERIES.—Mr. A. L. Nicholson is here showing a small but interesting group of old masters, mainly of the 16th and 17th centuries, including several signed pictures of unusual character. A notable work is the *Head of a Woman*, by Velazquez (Frontispiece), one of those rare examples of a sitter to Velazquez not in the circle of the Court. Probably painted about 1628, before the artist's first visit to Italy, the influence of Zurbaran, and possibly of Caravaggio, still lingers in the chiaroscuro and character of the brushwork. Another Spanish picture, *The Cattle Fair*, by Goya, in its colour and rather tight handling is a typical example of the earlier genre and landscape pieces. Among Italian pictures is an interesting *Judith*, by Titian, the upper part much cleaned and repainted, but revealing in the lower part a masterly freedom, especially in the head of Holofernes, which establishes it as a late work and irresistibly suggests comparison with Rembrandt. A puzzling picture is a *Salvator Mundi* attributed to Mainardi on the ground of colour and brushwork, but in modelling and type more akin to North Italian work. A full length nude figure, *Eve*, attributed to Correggio, also holds much material for controversy. The Dutch and Flemish pictures include a sympathetically treated and characteristic Van Dyck *Head of a Man* of the second Flemish period; a signed Cornelius de Heem, highly competent, but hard and hot in colour; an accomplished and attractive *Group of Musical Instruments*, signed by J. van. Meulen; a typical Adrien van den Tempel portrait of *Ghysbrecht Hoogland van Nieuwkerke;* a J. B. Weenix *Shipping*, unexpectedly cool and charming in colour; and a three-quarter length *Portrait of a Woman* strongly suggestive of the influence of Pieter de Hooch. Among the French pictures, the most notable are a pair of *Rural Scenes*, signed "Le Neint." The handling is hard, the colour hot and unattractive: they suggest early works by Louis, strongly under the influence of Antoine. A Pater *Women Bathing* should be noticed for an unexpected richness of colour and dexterity of drawing, which bring him near to Lancret. Of English painters, Gainsborough and Reynolds are represented by typical work. The Reynolds *Sir Francis Charlton* is notable for its excellent condition, the quality of the impasto having survived exceptionally well. *Mrs. Hoadly*, by Hogarth, is not one of his masterpieces, but has the interest of a signature and a date, 1741.

EXHIBITIONS this month include Mr. Gordon Craig's wood engravings at the St. George's Gallery, Gauguin's paintings at the Leicester Gallery, Mr. Mestrovic's sculpture at the Fine Art Society, and Mr. Sickert's drawings at the Independent Gallery.

HOLLAR MEMORIAL.—It is proposed to place a memorial tablet to Wenceslaus Hollar in St. Margaret's, Westminster. His wonderful series of etchings present the most vivid record of London in the seventeenth century, and Londoners owe some token of recognition to this indefatigable etcher of Prague. The famous antiquary, George Vertue, actually designed a tablet, showing it in an engraving appended to his catalogue of Hollar's Works in 1745.

The cost of carrying out Vertue's design with its most attractive inscription in a marble tablet will be about £120, and admirers of Hollar's work and those who care for London and its monuments are asked to send subscriptions, not exceeding one guinea, to Professor Arthur Hind at the British Museum. The Speaker, Lord Curzon, Sir Aston Webb, the Dean of Westminster, Canon Carnegie, and Mr. John Lane are among the members of the committee responsible for the appeal.

LETTER

"*THE EDUCATION OF THE VIRGIN*," BY ZURBARAN"

SIR,—Dr. August L. Mayer in his note on the *Education of the Virgin*, by Zurbaran, writes that "Zurbaran's skill as a painter of still-life has been praised by all his earlier biographers, but till now no authenticated still life by him has been known" except one which he mentions containing a cup, plate and rose. Another fully-signed still life by Zurbaran is in the Khanenko Collection, formerly at Petrograd, and was reproduced in *Apollo* in 1916. This, too, is of the finest quality. Yours faithfully,

ROBERT WITT.

[We illustrate the *Still Life* referred to above on p. 43.—EDITOR.]

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Madonna and Child, here identified as by Dieric Bouts. Panel, 61 cm. by 41.5 cm. (Mme. Demotte, Paris)

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EDITORIAL : *Works of Art in Russia*

AS long ago as July, 1921, we expressed in this column the opinion that the English Press was misinformed about the extent of the injury and destruction suffered by works of art in Russia. We went further than that in saying :

> We have little fear that the belief, so widespread in this country, that a great number of the art treasures in Russia are lost, will be found to be justified. We are confident, for example, that there is no ground for the assumption that the pictures in The Hermitage are gone. . . . We are not without a certain faith that no wanton injury has occurred. . . . Destruction of a semi-accidental nature during the brief periods of actual rioting that have occurred, may possibly have been more serious, but even this we doubt.

Two months later we published a remarkable first-hand statement of the actual facts, from the pen of our contributor, Mr. Paul Ettinger, who wrote from Russia where, with other scholars, he was devoting his skill and energy to the preservation and classification of the works of art taken over by the Soviet Government. He insisted that there was nothing or next to nothing amiss with the works of art that were in Russia before the war and in the same article he described the huge scheme for the establishment of provincial museums, and spoke of the extraordinary enthusiasm these were arousing, both among the peasantry and "intelligenzia." At the time it was difficult or impossible to convince our readers of the accuracy of these statements of fact and opinion, and yet no one here was in a position to deny them, and no one, as far as we know, performed the journey to Russia with the object of finding out the truth for himself.

It was therefore with the utmost satisfaction that we were told by Sir Martin Conway that he intended to do so. On his return the report of a long interview with him was published (June 24th) in *The Daily Telegraph*, and in September he hopes to contribute to the same newspaper a full account of all he saw. The interview alone is more than enough to convince the most sceptical person that, as the editor of the BURLINGTON MAGAZINE knew by personal experience, there was no looting or wanton destruction of works of art at any stage of the revolution, that the melting down of gold ornaments, the breaking up and selling of objets d'art and other practices of the kind were not among the methods adopted by the Russian Government in order to raise revenue, that all the works of art (with the exception, we would add, of a few very important pictures smuggled from Russia by private individuals) formerly in Royal, State and private collections are still in Russia and that such works of art are being cared for at least as well as was the case before the Revolution.

The following are extracts from the *Daily Telegraph* article :

"I just took it into my head to go off to Russia, being very much interested in art matters, and anxious to find out the conditions of art in Russia, and what had really become of her art treasures under Soviet rule. I confined myself entirely to the object of my mission. viz., to discover what was being done with the art treasures of Russia and the Crown jewels. I never engaged in any political conversations and asked no political questions.

"I had been under the impression that much damage had been done to the treasures of art in Russia during the Revolution. I had heard it said, and seen it reported, that a considerable quantity of works of art and antiquity and jewels had been sold; especially the Crown jewels.

"To put the results of my mission and researches into a sentence, I found that the whole of such reports are untrue; that practically no damage had been done to any work of art; and that the possessions of all kinds of the Imperial Government and of the Tsars remain absolutely intact.

"The building where the Crown jewels are used to be a bank. It is a large establishment, where some forty or fifty women clerks are completing an exact inventory of every article confiscated, with names, place of origin, weight, and value docketed on each article. In one room I saw about 25,000 pieces of silver plate of every sort and kind, mostly modern. which had been the property of private individuals. I actually held in my hand the diamond-studded crown of Catherine II, the Sceptre with the Orloff diamond, the great diamond-covered chain of Catherine and countless precious ornaments of all sorts until . . . well! until I was tired of seeing them when but a third had passed through my hands! There is no possible doubt that the Romanoff jewels and treasures are not only not sold, but intact and safe.

"In Petrograd I visited the famous gallery, The Hermitage, which was originally built as an annexe to the Winter Palace. Now the Winter Palace has been made an annexe to The Hermitage, and forms one vast museum with nearly ten miles of galleries. All the ancient treasures of art have been retained. Thus, for example, the report that 10,000 Scythian and Greek gold ornaments recovered in South Russia had been melted down is untrue. Not one had disappeared. There is a priceless collection of watches set with sapphires and other jewels. Everything is laid out and intact. But everything is also being re-arranged. Private collections in Russia yielded 4,000 pictures in addition to the 11,000 belonging to the Tsars which, although scattered through the various palaces, were all in the catalogue of The Hermitage. Among these pictures are a number of world-wide renown, especially the Rembrandts. Some objects of really great value have come out of the Strognonov Palace.

"The Hermitage, and, indeed, all the museums, are in the management of their pre-war experts and custodians. They devote themselves with enthusiasm to the collections in their charge, although on salaries often not so high as those paid to street-sweepers. Their devotion is most exemplary. Many of these men stuck to their posts and defended their museums at the risk of their lives during the Revolution. The Russians have now developed a curious passion for museums. There were fifty before the Revolution. Now there are upwards of 250. Even villages are trying to get museums, and where they have been newly created hundreds of people throng them all day long. All of them take an immense interest in what they regard as national possessions.

"I found all the palaces around Petrograd intact. I observed that the flower-beds in the Palace are not being cultivated. But that is about the only change.

"In Moscow I saw the public and several private collections, the former of astonishing richness. For example, in the Kremlin there is a wonderful collection of silver plate, and also historical objects of art of great value, such as the Crowns of the early Russian monarchs. The

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silver is probably the largest and most important collection of silver in the world, especially of English silver. There is a great quantity of Jacobean and Stuart silver plate made for the Tsars. There are large pieces of English plate, the like of which does not exist anywhere in England. There is an equally rich collection of German Renaissance plate —cups, trophies, and vases of all kinds.

"The three Cathedrals of the Kremlin are all closed, but these are about the only churches in Russia which are closed, and they are undergoing careful repair. These Cathedrals have been disfigured for generations by paintings and repaintings over the originals. These repaintings are being removed by experts, and the ancient decorations are gradually coming to light, showing their vast superiority to what subsequent decorators super-added. The restoration work is being done with the most scrupulous care, and there is one law that is absolutely enforced, and that is that no repainting of any kind is to be allowed. When this restoration has been accomplished these Cathedrals will emerge from the invisibility, so far as their artistic character is concerned, which has been their condition for the last 100 to 200 years."

It is immensely satisfactory that so fine a scholar as Sir Martin Conway should have taken it upon himself to perform such a necessary task, and we congratulate and thank him for carrying the work out with such dispatch and thoroughness.

A MYSTERIOUS *OUR LADY* BY DIERIC BOUTS

BY GEORGES HULIN DE LOO

DURING the years immediately preceding the war, first-class Flemish primitives had become very scarce on the market, so that art historians may have been tempted to believe that the inventory of surviving masterpieces was nearly complete and that few discoveries remained in store for them. Since the war, however, probably owing to the great economic and social subversion which followed, many hitherto unknown treasures were exhumed, each year having brought one or more to light. In some instances it happened that works of the very first quality appeared in the greatest sale rooms and yet so completely escaped the notice of dealers and collectors that they were sold for prices absurdly small in comparison with their value: the admirable Quinten Metsys picture in tempera on canvas, which was picked up at Christie's by one of London's cleverest connoisseurs, and is now one of the jewels of the National Gallery, is perhaps the most remarkable case. At the moment I shall speak of a comparable event, though somewhat less surprising, because it was as a veiled beauty that the picture appeared for sale at the Hotel Drouot last year.

The reproduction in the catalogue had strongly attracted my attention, partly because of the uncommon beauty of the composition and partly because I had long been looking for it, for I knew of its existence, in the past tense, having come across several copies painted in the early sixteenth century: one for instance as the centre of a triptych in the Brussels Museum, another in the Emden sale at Berlin in 1910 (reproduced in the catalogue), others in private hands (all of these with addition of architectural motives of the Renaissance style). These copies suggested a beautiful early Rogier van der Weyden as their source. I thought the original was lost.

The picture which the Drouot sale placed before us was almost entirely repainted: the background covered with a uniform layer of black, the white linen painted over totally, the flesh parts almost completely, the red mantle for the greatest part. Yet I could not for one moment doubt that underneath there was, or had been, a great original picture, of which a few parts were untouched. The gold brocade cushion, on which the Infant Jesus is sitting shone in a perfect state of preservation, also much of the gold embroidered hem of the mantle and some other parts. The beautiful mouth of the Virgin was only slightly glazed.

The peculiarities of execution being thus hidden, it was impossible to recognize the hand which painted it. The style of the composition, the general interpretation of forms, are quite in Rogier's manner. It was also easy to recognize well-known model studies by him. The Child's head with the smiling mouth is the same as that used for the *Saint Luke Madonna* and again for the *Mathys Madonna,* for those at Caen, at Berlin, and last in the diptych of Jean Gros; his right arm and hand are taken from the same study as in the St. Columba altarpiece now at Munich [see PLATE II, A], so is the left hand of the Virgin (after a study often used by Rogier). The right hand, though somewhat more freely interpreted, also comes from him.

Compared however with the other half-length Virgins by the same master, this one shows a much stronger feeling for nature: a fullness of form and a sense of life only to be found in the best works of his earlier period before he had decided to subdue his painter's love of realistic representation in order to concentrate attention on the meaning of the subject, and also by this abstraction to exalt stylistic quality in composition and form.

As exemplifying this balance between style and nature our *Madonna* compares only with the great *Descent from the Cross* in the Escorial, a comparison further strengthened by the relationship of Robert Campin's work equally to both pictures. The Virgin here shows an evident reminiscence of the diptych in the Städel Institute at Frankfurt; compare the

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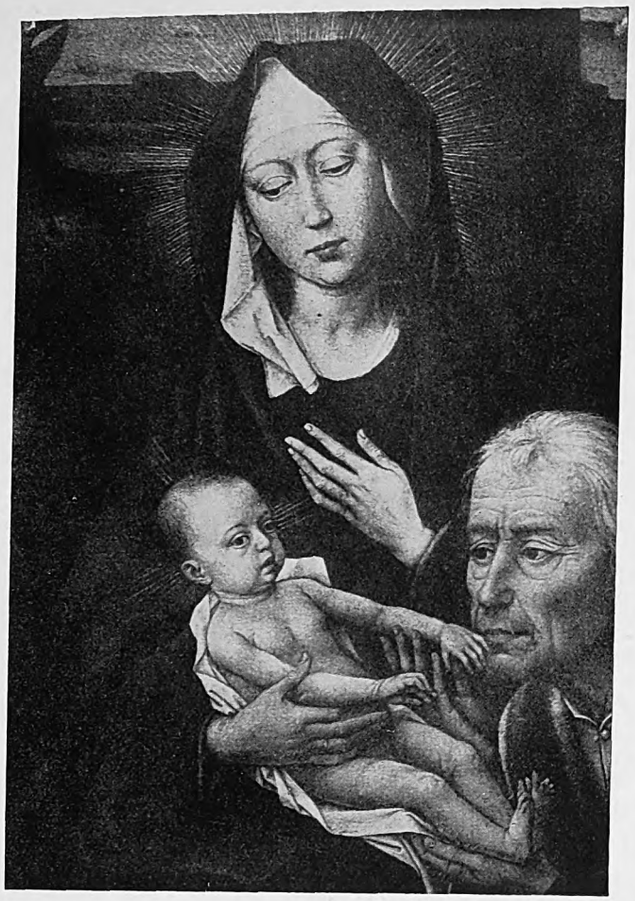
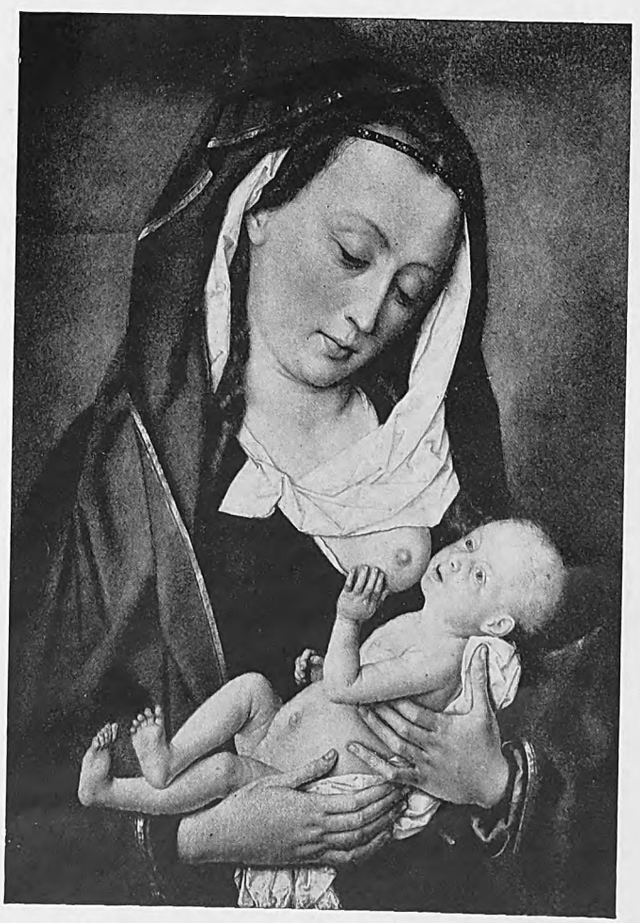


A—The Adoration of the Magi, by Rogier van der Weyden. Detail. (Pinakothek, Munich)

B—Descent from the Cross, by Rogier van der Weyden. Detail. (Escorial, Madrid)

C—Virgin and Child, by Dieric Bouts. Panel, 39.4 cm. by 28 cm. (National Gallery)



D—Madonna and Child, by Dieric Bouts. Panel, 31 cm. by 22 cm. (Städel Institute, Frankfurt)

Plate II. A mysterious *Our Lady* by Dieric Bouts.

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inclined head wrapped in draperies, the swollen bosom, their relation with the place of the Child's head, even something of the dreamy, secluded expression of the Holy Mother, and such small details as the hem of the linen coif ironed into ruffle shape. All that agreed well with the idea of an early Rogier. Moreover, the shape and shading of the Virgin's chin, the little furrows in the red part of the lip resemble similar features in some of the heads in the *Descent from the Cross* (see for instance the head of Mary Salome here reproduced: PLATE II, B). Where the picture reflects Campin's Madonna, it differs from it just in Rogier's own way, a translation into a somewhat less strong, but more refined, more elegant, and suave language.

The careful and successful removal of the restorations brought astonishing revelations. First, a most agreeable surprise as to the condition of the picture. Seeing it so extensively painted over, one had good reason to fear that the cleaning would reveal it to be a mere ruin of a masterpiece; an apprehension so strong that it had clearly scared the would-be purchasers. Fortunately this turned out to be unfounded, and we have here a new item to add to the long list of cases where sound original work was painted over without necessity nor sensible reason.[1] In the present case there were a few local defects of which the principal were the usual deterioration along the vertical split of the panel, and a pronounced scar in the forehead of the Virgin, which probably determined the repainting of all the flesh parts. In addition there were small damaged spots here and there, principally in accessory parts such as background and mantle. The flesh parts had in certain places been too energetically rubbed by a previous restorator so that some of the bloom of the surface is lost. The linen, though entirely covered with paint, was in a perfect state. From under the monotonous dull black, a beautiful bottle-green background appeared. On the whole the picture is better preserved than many a celebrated museum piece.

Before speaking of the second revelation which the cleaning brought, it may be useful to give a brief material description. The figures are on a notably larger scale than is the case with the other half-length Virgins of either Rogier van der Weyden, Dieric Bouts, Hans Memlinc, or Hughe van der Goes. The panel measures 61 cm. in height by 41.5 cm. in width (painted surface: 59 cm. by 40 cm.). The Virgin wears a red mantle, edged with gold embroidery, over a blue gown bordered with pearl-studded gold lace; the short sleeves are trimmed with grey fur, from which emerge undersleeves of violet colour edged with gold. Over her reddish hair she wears a headdress of white linen, the hems of which are goffered. Over this coif the mantle is draped so as to surround the head like a halo, replacing the gilt nimbus of Campin's Madonna. The fair-haired Child, smiling and attentive, is sitting on a cushion of gold and black brocade, placed on a marble sill. The background wonderfully harmonizes with the other colours and sets them off. It is of a deep and luminous bottle-green obtained by covering a vivid green colour with crimson lacquer glazing, so as to produce an effect similar to the deposits of Burgundy wine on a green bottle, whence the name. The shadow of the Virgin is indicated on the background. In each of the upper corners appears the same gilt ornament which is to be seen in the upper corners of Rogier's *Descent from the Cross* (Escorial) as if the author had wished to underline the connection.

The whole composition is remarkable for its monumental unity: instead of the head of the Virgin, the Child, parts of the linen, forming isolated patches, they are all grouped together in one continuous succession, realizing a unity of lights such as Rubens would have appreciated. Not less beautiful is the folding of the drapery, the flow of the lines, the ease of the attitude.

The Child has all the typical forms of Rogier's children, but is instilled with awakening life. As for the Virgin she is full of motherly tenderness and yet is not too earthly; there is in her expression something infinitely dignified and a sort of dreamy remoteness not free of a touch of melancholy like a foreshadow of the future drama—not an ordinary mother: a Holy Mother and "Our Lady."

Just this high æsthetic quality, already apparent before the cleaning of the picture, increases the surprise of the second revelation. In spite of the general aspect its author is not Rogier van der Weyden, but Dieric Bouts, whose unsophisticated naturalism so often more than verges on vulgarity! A very good painter was Dieric, indeed in some sense more a *painter* than Rogier, but as a rule there is little research of style, nor even of human beauty, in his compositions, and his Madonnas are of the earth earthly in the extreme, for instance the brilliantly painted Salting *Madonna* in the National Gallery [PLATE II, C]: motherly to be sure, but more like a robust peasant nurse than the Queen of Heaven. The same must be

[1] I am convinced the same surprise would rejoice our eyes if that horribly repainted gown in the triptych of the two Saints John by Memlinc in the Bruges hospital were cleaned. Also the several entirely repainted heads on the wings of the Seven Sacraments Altarpiece at Antwerp probably hide very little damage, if any.

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said of the *Virgin before a Landscape* at Berlin, and of the probably earlier ones at Newport (Davis Collection) and Florence (Uffizi), etc.

Yet, although I was prejudiced by my first impression, and my perceptivity consequently more or less inhibited, I could not but recognize, after the cleaning, the marks of Dieric Bouts's hand, marks never to be found in Rogier's works; different peculiarities in drawing, for instance the modelling of the Virgin's cheeks, the eyelids, the nose, the nails, etc. Most striking and characteristic are the strong, exaggerated linear reflections placed just on the contour of the shaded flesh parts (compare the Bouts's *Madonnas* in the Berlin Museum and in the Pourtalès Collection). The fine work, too, of the gold brocade, a favourite piece of bravura in Bouts's pictures, is a testimony in favour of his authorship. The little gilt ornaments in the upper corners derive, as we said, from Rogier's *Descent from the Cross,* now in the Escorial, but this detail is no evidence against Bouts, for it was imitated by painters of Louvain, where the picture originally stood, among them Dieric Bouts, who copied the ornaments, for instance, in the Vienna Academy, *Coronation of the Virgin*.

The Child particularly speaks for Bouts, although the different parts, head, arm and hand, legs and feet, are borrowed from Rogier; they are transformed, not merely copied: the modelling is completed, brought nearer to nature; the feet have more volume; the face and attitude are more life-like than in the prototypes: we recognize each feature of Rogier's Infant Jesus, but relaxed as if He was awakened from lethargy. Rogier's children never possess this pleased, attentive look, but Dieric's children generally have that quality; in this respect they mark a decided progress when compared with Rogier van der Weyden's manner of understanding childhood, or even the Johannes van Eyck's.

Bouts often imitated Rogier very closely. Except for landscape, almost all his works show him under the domination of the Brussels master, and especially the *Madonna* of the Städel Institute at Frankfurt [PLATE II, D] may serve as a connecting link between this *Our Lady* and the other Virgins by Bouts.

The Rogieresque character of the Städel *Madonna* is obvious and the direct relation with our picture unquestionable, but just this intimate relation emphasizes the difficulty, for the Städel *Madonna* remains within the range of Bouts's æsthetic possibilities and the picture now under discussion transcends all we know of his power of composition and expression.

I am well aware of the fact that the picture here published adds a new mystery to the already numerous obscurities which surround Dieric Bouts and which involve the whole problem of the origins of the specially Dutch school. With the sole exception of the genesis of the art of the brothers van Eyck, I know no darker gap in the whole history of early Flemish painting. Not only are the biography and artistic development of Dieric Bouts far from being elucidated in a satisfactory way, but also the chronology of his works has not yet been established.

I have no hope of solving those problems, but will, in a later number of the BURLINGTON MAGAZINE, try to define them more clearly and to suggest probabilities as to the place to be assigned to our picture.

TWO FIFTEENTH-CENTURY DRAWINGS FOR TAPESTRY IN THE BRITISH MUSEUM

BY A. E. POPHAM

IN his admirable work on the technique of drawing, Josef Meder devotes a few pages to a discussion of the methods used by designers of tapestry.[1] He gives instances, and illustrates examples, of such works from the beginning of the sixteenth century, but of no earlier date. His statement that such designs were from the first made in the reverse direction to that of the finished tapestry, though necessarily always true of the actual full-size cartoons, does not seem to apply to the designs for tapestry of the fifteenth century, though very few of these have survived. There are, however, well-known examples of such designs now preserved in the Louvre and published by Jean Guiffrey.[2] A certain number of the tapestries executed from these survive (one in the South Kensington Museum), from which it appears that the original designs were in the same direction. The drawings are executed in pen and ink outline, on paper, with occasional washes of colour. Very similar in technique, but on vellum, are two fragmentary drawings in the British Museum,[3] which, from the fact of the personages represented in them using their right hands, are also obviously not in reverse. Their connection with tapestry was recognized by the compiler of the Malcolm catalogue, but

[1] Josef Meder, *Die Handzeichnung*, Vienna, 1919, pp. 336-9.

[2] *Revue de l'art ancien et moderne.* V (1899), p. 209.

[3] Malcolm Collection, No. 440, in Sir J. C. Robinson's catalogue.

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A—The Surrender of a City. Pen and ink and water-colour on vellum. (British Museum)

B—The Death of a Prince. Pen and ink and water-colour on vellum. (British Museum)

Plate I. Two Fifteenth Century Drawings for Tapestry in the British Museum

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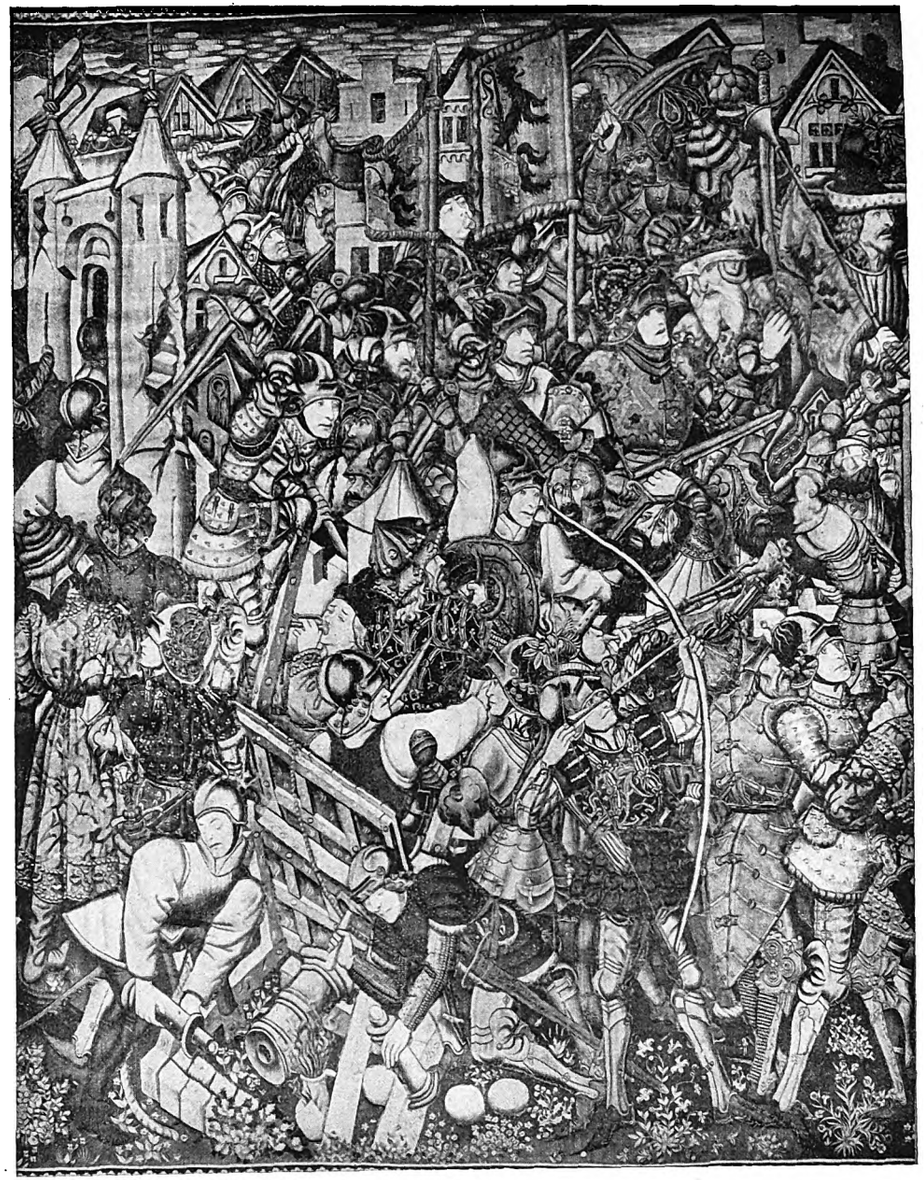
C—Bucephalus brought before King Philip. Left hand portion of the first of the two tapestries with the History of Alexander. (Doria Palace, Rome)



D—The Siege of a City by Alexander. Left hand portion of the second of the two tapestries with the History of Alexander. (Doria Palace, Rome)

Plate II. Two Fifteenth Century Drawings for Tapestry in the British Museum

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the subjects which they were intended to represent have remained obscure.

The first of the two drawings illustrated [4] [PLATE I, A] represents the surrender of the keys of a town to a crowned conqueror mounted on a horned charger. The inference that the animal is meant to represent Bucephalus and his rider the legendary Alexander, is fairly obvious. Bucephalus, it is true, is more often represented with a single horn in the centre of his forehead, than, as here, with two upright ram's horns. On comparison, however, with the two magnificent tapestries in the Doria Palace, at Rome, of the story of Alexander (a portion of one of which is here illustrated on PLATE II, C), it will be seen that Bucephalus is represented with horns exactly similar: Alexander, too, is armed and crowned in precisely the same manner (the enormous *coudières* are particularly striking) and other details in the drawings and the tapestries show an identity of treatment. The conclusion that the British Museum drawings are designs for portions of the same series of tapestries, now unfortunately lost, is one which can hardly be doubted.

The Doria Tapestries, first published by Betty Kurth in 1917,[5] were plausibly identified by her (and independently by Hermann Schmitz in his history of tapestry[6]) with " une chambre de tapisserie de l'histoire d'Alexandre " for which Philip the Good of Burgundy paid Pasquier Grenier of Tournay 5,000 écus d'or in 1459, and which was exhibited in Paris in the Hotel d'Artois on the occasion of the entry of Louis XI a few years later. The drawings can thus be dated some years before 1459: such an important series of tapestries would have taken a considerable time, perhaps three years, in their manufacture.

As to the scenes depicted in the drawings; that on the left probably represents the surrender of Babylon. The version of the fabulous history of Alexander followed in the tapestries is said by Betty Kurth (quoting an article in the *Hamburger Fremdenblatt*, of March 2, 1913, by Dr. A. Warburg, which I have not been able to see) to be that of Jean Waucquelin (d. 1453), who made a translation into French of the story.[7] A magnificent manuscript of this version in the Bibliothèque Nationale (fr. 9342), which figures in the inventories of the " Librairie de Bourgogne " prepared in 1467 and 1487, is adorned with numerous miniatures of great merit. These, however, of a somewhat later date, show little or no connexion with the tapestries.[8] Bucephalus is represented with a single horn; Alexander is carried to the skies by two griffins only, not four *adossés* as in the tapestry,[9] etc. A miniature in the manuscript can, however, be adduced in favour of the interpretation of the first drawing as the surrender of Babylon. For, whereas in the version of Waucquelin and, as far as I am aware, most others, Bucephalus is described as being dead and buried before that occurrence (in the MS. there is actually a miniature of his funeral) he reappears shortly afterwards bearing Alexander before the walls of Babylon.

The interpretation of the scene represented in the second fragment [PLATE I, B] presents more difficulties. It would seem to be the death of Alexander: the crown at the head of the bed is of the same form as that worn by him in the other drawing (designers of tapestry seem to have been very particular as to presenting their characters throughout a series similarly equipped so as to make identification easy). The death of Philip, another possible explanation, is one of the scenes represented in the surviving examples of the actual tapestry, where it is treated in an entirely different manner. I have, however, searched in vain in Waucquelin's and other versions for any reference to the sheaf of arrows or sticks which the presumed Alexander holds, and from which one is being drawn by an attendant noble.

Betty Kurth in the important study, to which we have already had recourse, refers to a manuscript in the Vienna Hofbibliothek of " The Statutes and Privileges of Flanders and Ghent " (cod. 2583) executed between 1454 and 1467 as the nearest stylistic analogy to the group of tapestries, in which those of the History of Alexander are comprised. The resemblance, extending in the case of a figure in the closely-allied Berne tapestries of the History of Cæsar and one in the manuscript, to a practical identity, is indeed striking. Friedrich Winkler, in his studies on Dutch and Flemish miniature,[10] where there are admirable plates of the miniatures in question, has grouped the work of this artist, and tentatively identified him with Jehan Dreux, who is recorded as having been in the employ of the Duke of Burgundy and to have worked between 1440 and 1464. He further

[4] *A King Before the Gates of a Town*, 324 x 145 mm. *Death of a King*, 322 x 146 mm. (cut irregularly).

[5] Betty Kurth, *Die Blütezeit der Bildwerkerkunst zu Tournai und der burgundische Hof.* Vienna Jahrbuch, Bd. XXXIV.

[6] Hermann Schmitz, *Bild-Teppiche*, 1919, p. 190.

[7] For the versions of the story of Alexander see Paul Meyer, *Alexandre le Grand dans la littérature française du moyen age.* Paris, 1886. And also C. Dodgson, *Alexander's Journey to the Skies: a woodcut by Schaüffelein.* BURLINGTON, VI, p. 395.

[8] Nor do those of the MS. of the *Histoire du bon roi Alexandre* in the Dutuit Collection of the Petit Palais, which I have, since writing this, been able to examine.

[9] In the presentment of this exploit the woodcut by Shaüffelein (see note 7) bears a more than fortuitous resemblance to the tapestry.

[10] *Studien zur Geschichte der niederländischen Miniaturmalerei der XV un XVI Jahrhunderts.* Vienna Jahrbuch, Band XXXIII, 1915.

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reproduces a drawing of a man with a hawk (sold at the sale of the Marquis Valory in Paris), which he attributes, not very convincingly, to the same miniaturist or his school. This drawing is certainly not by the same hand as the two drawings under consideration, which though they conform in the round and somewhat podgy type of face to those of the miniaturist, show in addition a number of marked and peculiar characteristics. Observe, for example, the odd bearded head behind the foremost kneeling burgher in the *Surrender of Babylon,* and the dramatic and well-differentiated expressions of grief on the faces of the attendants at the death scene. Our artist in his crude and somewhat violent way had a gift for characterization, which the miniaturist lacked.

Betty Kurth further refers to Jacques Daret as the known artist to whose style that of the group of tapestries she is considering bears most resemblance, a statement which, in view of our absolute ignorance of Daret's work after 1434, must be accepted with considerable reserve. A knowledge of the Malcolm drawings, whose marked style was necessarily modified in the course of the execution of the designs in tapestry, makes any connexion with Daret, as we know his rather unemphatic and spiritless manner in the panels of the St. Vaast altarpiece, still less probable. Roger van der Weyden is nearer the mark.

A manuscript of about the middle of the fifteenth century at Cheltenham contained, according to Durrieu's inventory of the Phillipps Collection,[11] six interesting designs for tapestry, executed in a technique similar to that of our drawings. I have not as yet been able to see this manuscript, which it would be of interest to be able to compare for the style with the British Museum and the Louvre drawings.

[11] Bibliothèque de l'Ecole des Chartes. Tome 50, p. 400.

A PAINTED JACOBEAN BEDSTEAD

BY H. CLIFFORD SMITH

THE subject of the decoration of English furniture of the sixteenth and seventeenth century by means of paint was dealt with in the BURLINGTON MAGAZINE of December, 1917. Attention was there drawn to the well-known fact that during the Middle Ages colour was universal not only for stonework and sculpture but for furniture and for woodwork generally. At the period of the Renaissance the use in this country of paint in definite colour schemes for the decoration of woodwork seems to have been somewhat less frequent. The most prominent part in the production of colour in the house was then played by the upholsterer, whose fancy ran riot in the direction of rich chair coverings and cushions of damask or cut velvet, or silks elaborately ornamented with needlework; and these formed a supplement to the gay hangings and tapestries which hung upon the walls. There is evidence from records to prove that painted ornamentation, together with devices and coats-of-arms blazoned in gold and colours, was applied to the plasterwork of walls and ceilings. It is clear that at the same time paint was used in a decorative manner on interior woodwork and on articles of furniture as well.

Very few examples of panelling painted with decorative designs have survived, owing to the common habit in the eighteenth century of covering interior woodwork, both old and new, with uniform coats of paint. As far as actual furniture of Elizabethan and Jacobean date is concerned, the number of examples enriched in this manner is even smaller. The existence, therefore, of an important piece of Jacobean furniture, in the form of a bedstead richly painted with designs and coats of arms, is a fact of no little importance in connexion with the history of the subject.

The bedstead in question formerly belonged to Mr. W. W. Rees-Mogg, of Cholwell House, Temple Cloud, Somerset, and is said to have come originally from Chewton House, Chewton Mendip, in the same county. It is now the property of Mrs. Graham Rees-Mogg, of Clifford Manor, Stratford-on-Avon. Apart from its painted decoration, the bedstead possesses exceptional merits from the point of view of design. In elegance of proportion and simplicity of character it represents, in its best and purest manner the Jacobean style of about the year 1610—the approximate date when it was executed [PLATE I, B]. The posts, which support the canopy in front are particularly refined, and instead of the usual elaborate bulbs, we find vase-shaped columns of an uncommon and graceful character surmounted by tapering, fluted shafts [PLATE II, D]. The bed-stock itself on which the pallet lies, is, as is often the case with Elizabethan and early Jacobean examples, detached from the posts, so as to allow curtains to be drawn together round it within the posts. The head, with its three niches, bracketed shelf-rail and triple-arched compartments above, is a choice example of architectural designing [PLATE I, A]. The ceiling of the tester is divided into five panels, each bordered with dentils [PLATE II, E]. The cornice moulding is sup-

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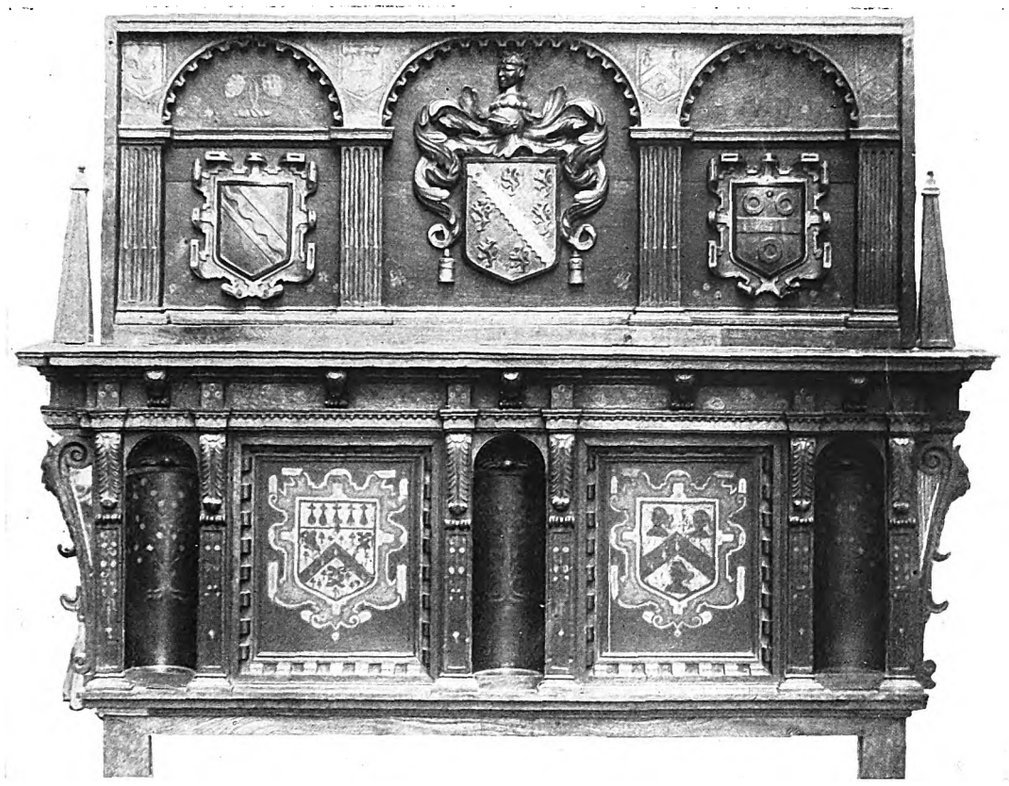

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A—Head of bedstead shown below, decorated with carved and painted coats of arms

B—Bedstead of oak, painted and carved. Jacobean, about 1610. (Mrs. Graham Rees-Mogg, Stratford-on-Avon)

Plate I. A Painted Jacobean Bedstead

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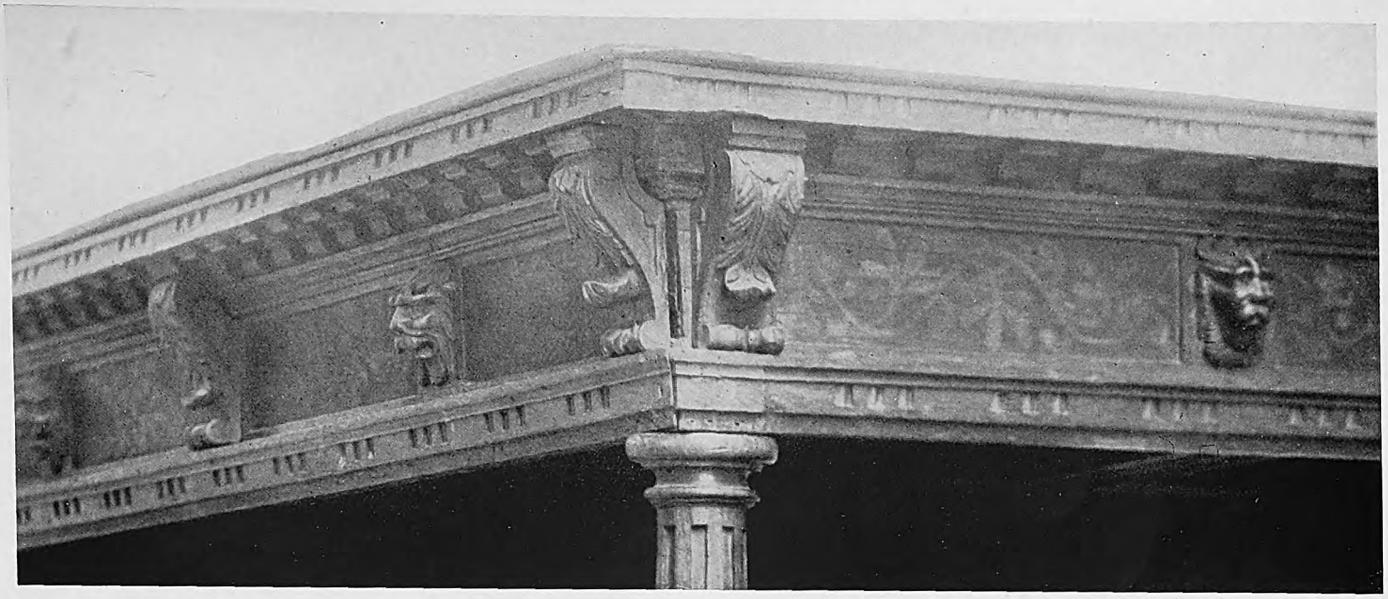
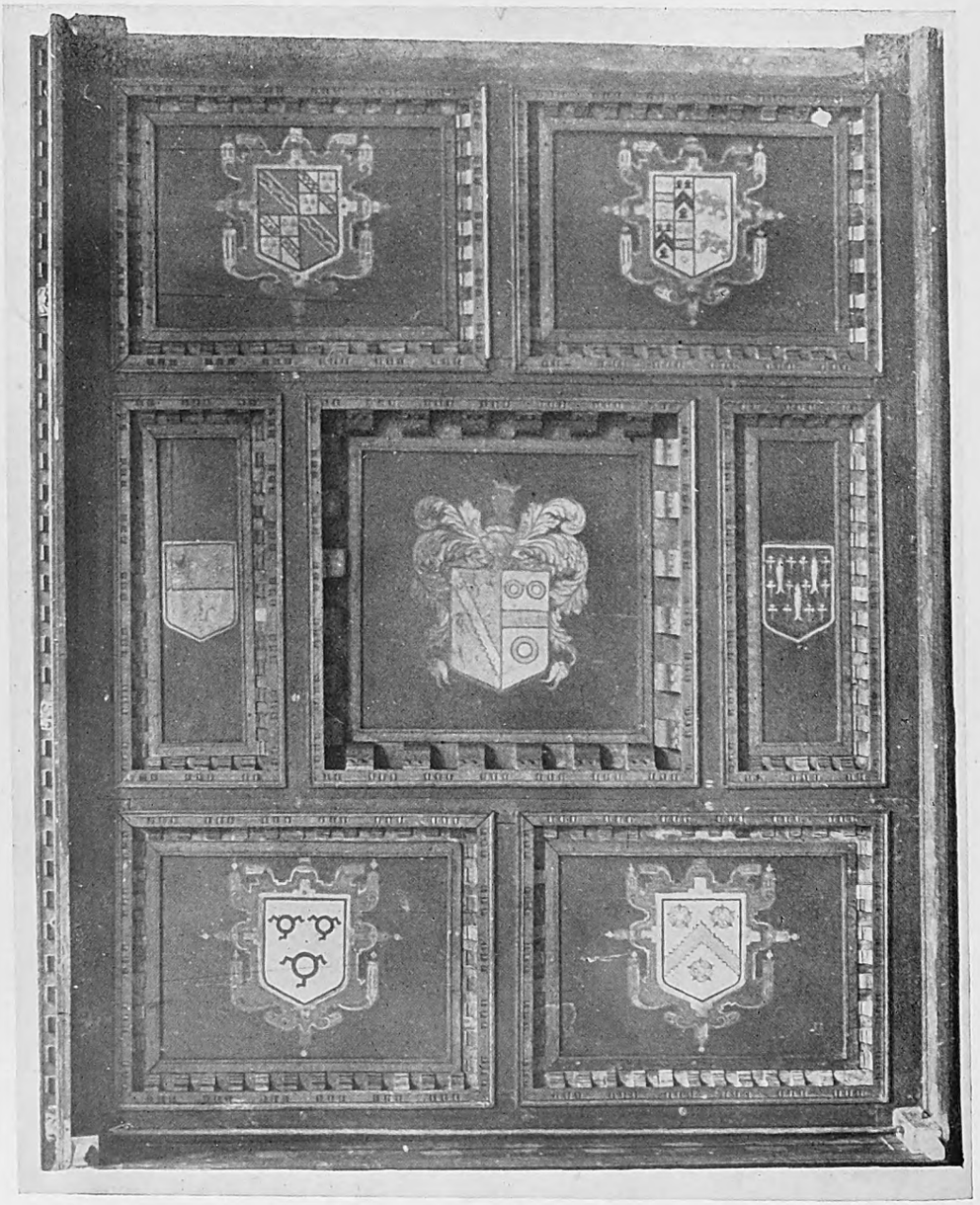


C—Cornice and frieze of the tester, decorated with carvings and painted flowers

11 10 12

15



16

D—Bed post, painted with violets and other flowers

13 14

E—Ceiling of the tester, divided into panels painted with coats of arms

Plate II. A Painted Jacobean Bedstead

ported by dentils and finely carved corbels similar to those upon the back, while the frieze beneath it is further decorated at intervals with carved lions' masks [PLATE II, C]. The tester is 6 feet wide and 7 feet 3 inches deep, and the whole structure is 7 feet 2 inches high.

The bedstead throughout is of oak, which on the unpainted parts is pale in colour, and is in singularly perfect preservation. Wherever the painted decoration occurs it is executed on a background of dark chocolate colour. The paintings consist, in addition to an interesting series of coats-of-arms, of a variety of floral and conventional patterns. On the bases of the posts are sprays of violets and green leaves [PLATE II, D]. The three arches of the upper part of the back have yellow daisies and columbines with green foliage, the flutes and stop-flutes of the pilasters are green, and the pinnacles have arabesques and red berries. The shelf frieze has honeysuckle and columbines alternately, while the carved acanthus brackets are in green. The three niches below are painted with green trees and red berries, and the sunk pilaster panels which flank them have arabesque green foliage and berries [PLATE I, A]. The frieze of the tester has honeysuckle and columbines on the outside and scrolling vine leaves within; and the brackets of the cornice are painted green and yellow [PLATE II, C].

The coats-of-arms are arranged in the following manner. In each of the three arched compartments at the head of the bed is a shield carved in relief and painted [PLATE I, A]. That in the centre (No. 1) forms a full achievement, consisting of a shield, helmet, crest and mantling. The shield is: *Gules, a bend engrailed between six lioncels rampant or; on the bend in chief a crescent sable, for difference.* It is surmounted by an esquire's helmet, and placed on a wreath of colours is the following crest: *a saracen king's head sable, wreathed about the temples azure and argent, and crowned or.* These are the actual arms of the original owner of the bed—a member of the family of Cooper.

The shields on either side of this are enclosed in carved frames or cartouches of Jacobean scrollwork painted yellow, that on the left (No. 2) being the arms of Keynes, and on the right (No. 3) the arms of Gilbert. These shields probably represent the families of the two successive wives of the owner of the bed.

The remaining coats of arms are all painted on the flat and not carved. In the spandrels of the arches, above the carved shields, are four small shields (Nos. 4 to 7), representing respectively Portman, Crosse, Orchard, and Phelips of Montacute.

In the lower panels of the head are two larger shields (Nos. 8 and 9) in scrollwork of similar design to the carved ones above, but painted in green and silver, and containing the arms of Kingsmill and Blacker, respectively.

On the underside of the canopy [PLATE II, E] are the following:—

In the centre panel: 10, Cooper (with crest as No. 1) impaling Gilbert (as No. 3)—the alliance achievement of the owner of the bed and his second wife.

Above, on the left: 11, Keynes (as No. 2) quartered with Whiting and another—probably the quartered shield of the father of the first wife of the owner of the bed. On the right: 12, Gilbert quartering Blaker (as No. 9) impaling Le Strange—apparently the quarterly coat of the father of the second wife impaling that of her mother.

Below, on the left: 13, Trivett. On the right: 14, Manningford.

Lastly, on either side of the centre shield are two subsidiary shields, 15 and 16, one for Pauncefote, of Compton Pauncefote, the other for Lucy of Charlecote.

The identity of the actual owner of the bed cannot, unfortunately, be determined. He was probably a collateral of the branch of the family of Cooper, from which sprang the present Earls of of Shaftesbury, but he cannot have been a member of that branch, for the ring on the bend upon his shield shows him to be a fifth son; while his contemporary, Sir John Cooper, who was created a baronet in 1622 and married Anne, the Ashley heiress, was himself an only son. His crest, too, it is important to note, is not that borne by the Coopers, Earls of Shaftesbury.

Though some slight trace of painted designs occurs here and there on bedsteads of this period, none has survived, as far as our knowledge goes, so richly adorned as the present example. Some interesting records, however, exist of the decoration of beds with colours and coats-of-arms. Thus, in the Account Book of John Talbot, of Grafton Manor, Worcestershire, for the year 1569 it is stated that "John Davyes the pentare of Worcester" was paid "for the varnishinge of a walnottree bedd in the gallerye under chamber and for laying my armes in collers." Elsewhere we find the owner of Grafton employing William Hall, of Droitwich, to varnish "a bedd with walnottree collers, besides gylding and peantinge ii cheres and a cornice for the great bedde." A full description of an elaborate bedstead belonging to the Earl of Leicester is contained in the Inventory of Kenilworth Castle of 1584. The owner's arms in this case were elaborately wrought in embroidery, but it is recorded that the woodwork of the bed was of walnut-tree,

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with the pillars "redd and varnished."

Amongst actual articles of early furniture painted with coats-of-arms two examples dating from the same period may be mentioned. One of these is the oak day-bed of about the year 1600, in the Long Gallery at Hardwick. The coats-of-arms painted on its panelled ends are those of Bess of Hardwick, Countess of Shrewsbury, together with the arms of Cavendish and Talbot, surmounted by a countess' coronet. The woodwork, like that of the Clifford Manor bedstead, is painted a deep chocolate colour and is further decorated with floral arabesques in white, red and green. The other object, the most elaborate of its kind, is the organ-harpsichord in the Victoria and Albert Museum from Ightham Mote, Kent, dating from 1599. The whole surface of this is painted with a series of coats-of-arms in gold and colours and enriched with strapwork and other ornament.

A CHINESE STATUE IN THE VICTORIA AND ALBERT MUSEUM

BY LEIGH ASHTON

CHINESE stone sculpture has hitherto been but poorly represented in public collections in England. It is of interest, therefore, that the Victoria and Albert Museum, with the assistance of the National Art Collections Fund and a small body of friends, has recently purchased a life-size statue of Amida, characteristic of the great artistic expression of the Buddhist religion under the T'ang empire (618-906 A.D.) The figure is seated cross-legged, on a rectangular block of stone, over which the skirt of the drapery falls. The hands are in *vitarka* and *vara mudra* respectively, an attitude more usually associated with Sakyamuni or Maitreya, but the meditative expression of the face and the repose of the body are typical of Amida, who is, moreover, by a long way the most popular divinity of the Buddhist pantheon during the T'ang era. The position of the hands can be paralleled in inscribed figures of Amida[1], and it is to be remembered that such transferences of attitudes and poses are a very common feature of Chinese Buddhist iconography, where it is often difficult to be certain of the exact personification of a deity without the assistance of inscriptions.

The sculptor has used a dark grey limestone as his material for the statue, which is 4 ft. 2 in. high and 2 ft. 5 in. in width at the base. It is carved from a single block and the surface of the stone, as was so often the case, was originally covered with gesso, painted and gilded. Some faded traces of this colour remain, in particular on the halo. At some later period the figure has been lacquered all over and a small portion of this coating remains at the side of the arm-draperies and the knees. It is probable that this lacquer was applied during one of the periods of the renewal of Buddhist enthusiasm, perhaps that at the beginning of the Ming dynasty, so that the original colouring below may have been preserved with little or no restoration. The robe was green, the lining of the sleeves crimson, face, feet and hands were gilded. On the halo, the jewelled edge was green, the floral border green, yellow and crimson, the circles green, crimson, yellow and blue, the inner nimbus crimson, blue and green, surrounding a plain green disc. The type of the halo may be compared with that of the Sarnath Buddha[2], when the influence of the Gupta tradition, at its height subsequent to the return of Hsüan Tsang in 645 A.D. from his travels in India, will be very evident. This halo is almost identical in form with that on a Maitreya figure[3] in the Freer Collection, Washington, which is, however, mannered in style and more likely to be pre-T'ang in date.

In the treatment of the drapery the Museum statue is closely allied to a standing figure of Amida in the Peters Collection, New York[4], which is probably 8th-9th century in date, the use of double parallel lines to indicate the folds of the garment and the conformation of the robe at the waist being almost identical. In face, however, the image is more severe and may be compared with a *bodhisattva*, one of a set of six illustrated in this magazine (Vol. XXV, 1914, p. 40, pl. II, F), which are said to have come from a cave in the Lung-mēn district but lower down the river, and are probably 7th century in date. The pattern of the skirt folds, which fall over the throne-block, can be closely paralleled in an Amida figure on a silk-painting discovered by Sir Aurel Stein at Tūn-huang[5]. This painting is 9th century in date, and, as we know that the provincial art of Tūn-huang derived its main source of inspiration from the purer art of the interior, it can be safely concluded that this particular design was in use by artists at the capitals at an earlier date. Consequently the Museum figure is likely to be dated in the late 7th or the 8th century.

The back of the statue is plain, except at the left-hand side, where the folds of the garment

[1] Bushell, *Chinese Art*, 1909, Vol. I, pl. XX.

[2] Havell, *Handbook of Indian Art*, 1920, pl. LIII B.

[3] Ashton, *Introduction to the Study of Chinese Sculpture*, 1924, pl. XXV.

[4] Ashton, op. cit. pl. XXXV.

[5] Stein, *The Thousand Buddhas*, 1923, pl. X.

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Amida. Chinese statue in limestone. Height, 1.27 m.; width of base, 0.74 m. T'ang.

A Chinese Statue in the Victoria and Albert Museum.

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A—A woman at a fountain, here identified as by Dürer. Drawing in indian ink, 19.4 cm. by 14.2 cm. (Sir Robert Witt)

B—Sheet of sketches, by Dürer. Drawing in indian ink, 19.4 cm. by 14.7 cm. (Formerly in the Poynter Collection)

C—A reversed to show its relation to *B*

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are carried round and a long pleated streamer falls from the shoulder, and it is almost certain that the image was carved for a temple and has not been removed from a cave. The contrast of the figure, in its plain and direct treatment, with the elaborate halo is effective in the extreme. During the T'ang period Buddhist art reached its zenith; the statue now added to the National collections is a worthy example of the achievements of that epoch.

AN EARLY DRAWING BY DÜRER

BY CAMPBELL DODGSON

THE drawing here reproduced [PLATES A, C], recently acquired by Sir Robert Witt, is obviously part of a mutilated sheet of disconnected studies. The principal subject, drawn in Indian ink with a fine pen on good old paper, mellowed by time to a pleasant cream-colour, and somewhat discoloured on the back by old paste, represents a woman, modishly dressed and with her hair drawn back from her brow and coiled in a thick plait over her head,[1] standing, with a small bucket in her hand, beside a fountain hastily sketched, in contrast to the finished execution of the figure and drapery. In the middle of the fountain we see two standing figures with thin legs and bent knees, over whom the water gushes from several jets, issuing, perhaps, from the mouths of dolphins (this I conjecture, but will not assert), while two rather ungainly *putti* scramble about the base of the central shaft. Above the supposed dolphins is a very indefinite scrabble suggestive of Gothic ornament culminating in a finial of which the actual top is missing. The basin into which the water falls is somewhat massive and rests awkwardly upon the ground without any plinth or base. Behind the woman we see, inverted, the hind legs and bushy tail of a dog, and also, entering the sheet as we now see it from the right-hand side, the ankles and feet, wide apart, of a man. The sheet, as now cut, measures 19.4 by 14.2 cm.

Who is the author of this drawing? To my eye the fragment of a dog reveals with sufficient clearness the "handwriting" of Dürer, in the early nineties, which can be recognized also, when once the clue is given, both in the high finish of the woman and in the sketchy but spirited handling of the elevated structure of the fountain.

So far I have related only what the drawing itself tells, as we now see it. It is connected, however, in a curious way with three other drawings by Dürer, one of which is celebrated, while the other two are still unpublished. Sir Robert Witt's drawing, when he bought it, had only recently been detached from the back, to which it had been stuck, of a fine early Dürer drawing of a *Satyr*, derived from an English collection, recently acquired as a gift by the Kupferstichkabinett at Berlin. It will be remembered by those curious about such matters that shortly before the Poynter sale in 1918 a sheet of disconnected sketches (No. 245 of the Poynter sale catalogue, Sotheby's, April 24-25, 1918, sold for £150) had been discovered on, and detached from, the back of the famous drawing of *Apollo* (L. 179, No. 243 of the Poynter sale, sold for £1,580).[2] It has remained for me to discover that the two sheets of studies thus attached by some old collector to the backs of other drawings are but parts of what was originally a single sheet. On turning Sir Robert Witt's drawing upside down it will be found that it nearly completes the Poynter sheet of sketches [PLATE B], but that a strip, about 2 cm. wide, is missing between the two. Part of the man's legs below the knees, the tip of the dragon's tail and the middle of the dog's body have been cut away. But it is now not difficult to imagine the appearance of the whole sheet when it was intact.

I cannot resist asking, though no satisfactory answer to the question is possible, at what stage of its existence the sheet was cut in two. It may have been either before or after some old collector pasted a set of early Dürer drawings back to back.[3] Were they then two drawings or four? Did he paste the man, dragon and half a dog separately on the back of the *Apollo*, and the woman, fountain, and other half of a dog separately on the back of the *Satyr*? If not, he must have pasted the undivided sheet on the back of another undivided sheet which contained both the *Apollo* and the *Satyr*, and in that case these two will have been drawn at about the same time. Whether the measurements, shape, and material of the paper support such an hypothesis, I have no means of saying, for I have seen the *Satyr* only for a moment before such a question had occurred to me, and no

[1] Compare the woman in the Hamburg drawing of *Lovers* (Dürer Soc. vii, 4), and one in the *Women's Bath* at Bremen, of 1496 (L. 101). For the puffed and slashed sleeve see the engraving, *The Promenade*, B. 94.

[2] The dimensions of lot 245 are given in the catalogue as 7⅞ in. by 5⅝ in. This is not exact; the sheet, which I have recently had the privilege of examining, measures 19.4 by 14.7 cm. The paper has no watermark; its wire-marks are 36 mm. apart. The other half of the sheet has also no watermark.

[3] Was it Thomas Banks, R.A., sculptor (1735-1805), who owned the *Apollo*?

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description or reproduction of it has hitherto been published. But it is at least possible that all four drawings, now separated, were done at about the same time and upon two sheets of paper, for one of the halves of the supposed second sheet, the *Apollo*, has the same signature as we find on the drawing which was detached from its back.

ENGLISH PRIMITIVES

BY W. R. LETHABY

SOME notes on the general development of Crucifixion pictures in England from the beginning of the fourteenth century may be worth recording in view of the interest in English "Primitives" stimulated by the recent Exhibition. In Prior Crauden's Chapel at Ely, which was built about 1326, is an important but much injured Crucifixion composition which formed part of the first scheme of coloured decoration and may be securely dated about 1330. This painting was of great interest, and it should be carefully studied before it completely disappears; my description is mainly from a miraculously minute drawing made about 1850 in the Burges Collection at the Victoria and Albert Museum [PLATE A]. It occupied a tall arched recess opposite the entrance; the colouring included azure and gilding, and the workmanship was of fine quality. High in the arch is the crucified Christ; the bent head bears the crown of thorns, and strong jets of blood gush from the nailed hands and the wide wound in the side. The cross is bright green and above it two angels hover; below are soldiers, one on Christ's right held a long lance slanting towards Him. On the other side a soldier lifted an arm, and this may have been the Centurion confessing as he does on the Norwich Altarpiece. In the Norwich piece the crosses are like wrought deal; the gorgeously attired Centurion has the inscribed scroll *Vere Filius,* etc., and turns away astonished; the Virgin swoons. The background of the upper part of the Ely painting was dense black, and many long inscribed scrolls were distributed over the picture —so many that the whole story must have been given in words. Below was a group of the Virgin and Apostles (and further in front the soldiers diceing?). Right in the foreground is a green mound spotted with daisies and edged with clover and other leaves—very pretty and naturalistic [PLATE B]. In the year 1922 while repairing a part of Rochester Cathedral a painting of the Crucifixion was uncovered in a blank arch high on the wall. This also formed part of a general decoration of the walls, following an alteration of the structure, and may be dated about 1320-30. It is an important example, as it has never been meddled with and is of good style. The Christ figure is very similar to that at Ely just described; the blood spurted from the wounds, and the cross was a fair green. These examples represent the type of Crucifixion as developed in the first quarter of the fourteenth century; the subject was not the Crucifixion in general but rather the Consummation. In the British Museum is an ivory triptych which bears the arms of Bishop Grandisson of Exeter (died 1369); it may be dated 1350-60. Here on the right hand of Christ are the Virgin, St. John, and the Magdalen, while on the left are the Centurion and soldiers. The thought here is the same as that painted on the Norwich altarpiece; the Virgin swoons, helplessly dropping her hands and the Centurion, also overcome, is supported by a soldier. The soldier next the cross holds an iron mace, as does the similarly-placed figure of Lord Lee's picture. I suppose that those ivories are likely to have been London work. Some of the well-known sculptured alabaster panels of altar-pieces which are mostly of Nottingham work have Crucifixions of the type we are considering. Two fine stained-glass windows also have the Crucifixion treated in a similar way. These are the eastern window at Fairford and the window now in St. Margaret's Church, Westminster. Both of these remarkable works have "traditionally" been ascribed, as has been our habit, to foreign sources. In a book of 1753 I find this account of the Fairford glass: "John Tame, a merchant of London, having taken a prize-ship bound for Rome wherein he found a great quantity of painted glass, he brought the glass and workmen into England. Mr. Tame built this church, and the windows 28 in number he caused to be glazed with this prize. In the grand rebellion Mr. Oldsworth took down the glass and secured it in some secret place thereby preserving it from fanatic rage. The painting was the design of Albert Durer. The subject is old scripture history." This story has long been criticized (see Westlake's *Stained-Glass*). The letter A appears in some place or places, and this has been thought to be the signature of Albert Durer. At the time when the windows were made (*c.* 1500) Barnard Flower, Andreano Andrew, and William Ashe, glaziers, were engaged together on the King's works, and

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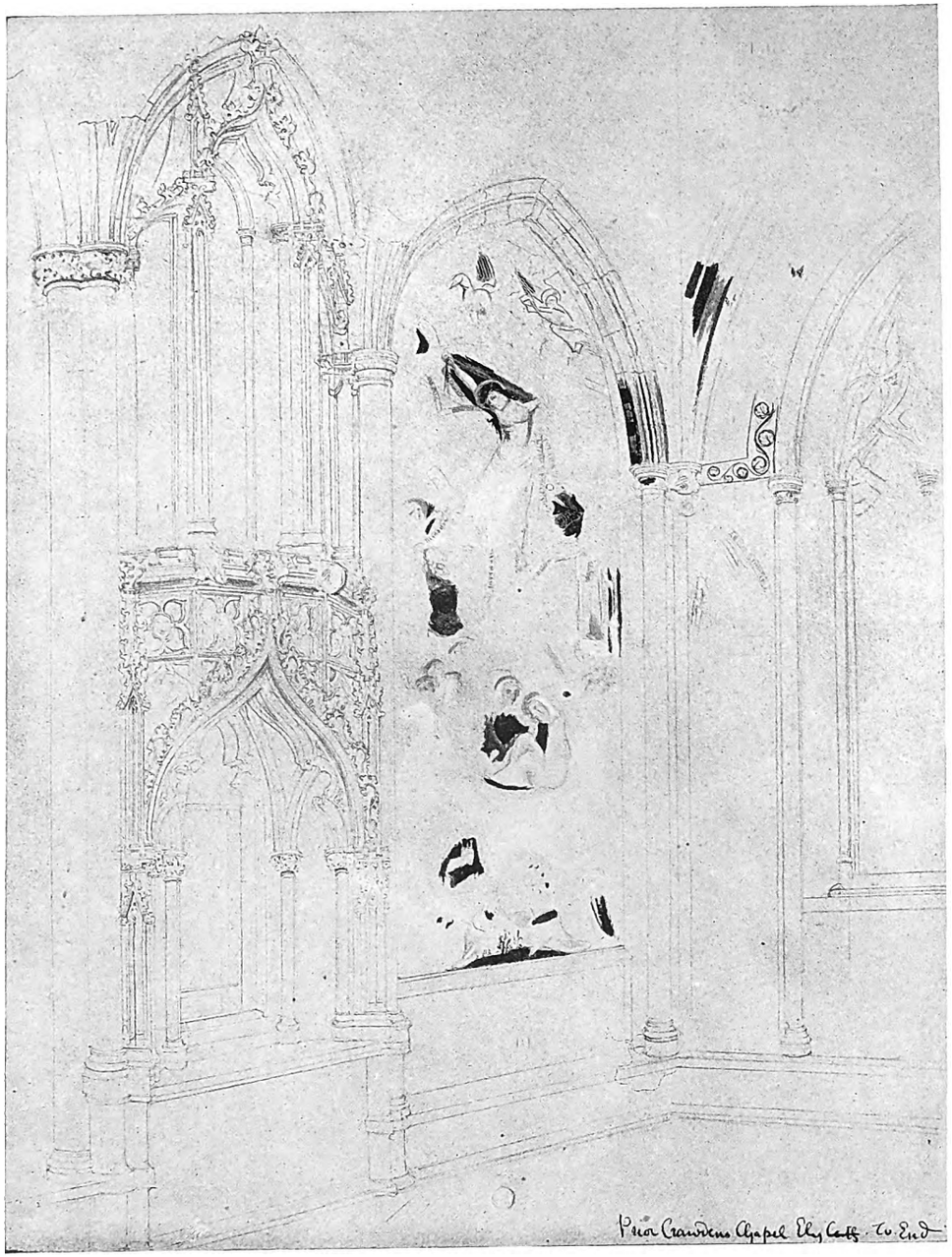

A—*Crucifixion* in Prior Crauden's Chapel, Ely. English, about 1330. Drawing made about 1850. (Burges Collection, Victoria and Albert Museum)

B—Detail of foreground vegetation in Prior Crauden's Chapel. Drawing. (Victoria and Albert Museum)

A—Model of a proposed monument to Lord Mayor Beckford, by Flaxman. (University College, London)

B—Drawing of Flaxman's proposed monument. (Mr. A. P. Oppé)

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"A" possibly represents the second of these; Mr. Westlake thought the glass might be by Flower. It may be doubted whether the glass was preserved as the tale tells. In a rhyming MS. account of Fairford in the British Museum, by T. Baskerville (*c.* 1690), I find :—

> And now remember ere you pass
> Go into church and see that glass,
> There you'l find in glazier's paints
> The figures of some ancient saints,
> A wonder tis be it spoken
> Roundheads left it go unbroken.

The Crucifixion scene in the window is more elaborate than in Lord Lee's picture, but like it it contains the two thieves suspended to T crosses, their arms being bent back over the bars; an angel and a demon fly above to receive their souls; the Centurion points and the words *Vere Filius Dei*, etc., appear on a scroll.

The window at St. Margaret's was formerly at New Hall, Essex. When the window was brought into notice by the Society of Antiquaries it was said to have been made by the magistrates of Dort in Holland as a present to Henry VII for his new chapel at Westminster. Westlake thought this story also untrustworthy and that the window was more probably made for Henry VIII and New Hall itself. Here again we find the three crosses, the thieves suspended by their arms, and the angel and demon receiving their souls. Right and left of the main composition the two lateral lights are filled with a King and Queen below, and St. George and St. Katherine above, with badges of the Tudor rose and the pomegranate. These are doubtless Henry VIII and Katherine of Aragon. It appears from the State papers (H. VIII, Domestic) that New Hall was largely rebuilt from 1515 to 1518. In the last year tapestries were hung, and this is probably the date of the window, in which there is considerable intrusion of Renaissance ornament. The chapel may very well have been dedicated in the names of St. George and St. Katherine. Hudson Turner says of the house: "Henry made it a place of frequent residence, keeping St. George's day here in 1524." The original head of Queen Katherine's figure is now preserved in Henry VII's Chapel, to which it was given a few years ago; it may be accepted as an accurate portrait. We can assign this window to a known artist with much probability. In 1516 a contract was made for glazing King's College Chapel with Galyon Hoon, Richard Bowde, Thomas Reve and James Nicholson, glaziers, "after such manner as Barnard Flower glazier lately deceased was to do." Now Galyon Hoon glazed the Hall at Hampton Court about 1530 and was then called King's glazier. The Renaissance detail of the window is likely to have been by a foreigner such as we may suppose this artist to have been. (For New Hall see the portfolio collection at Society of Antiquaries which includes drawings of the window with full-size details of the heads of the King and Queen.) At King's College, Cambridge, is another important Crucifixion window of the same type, and this came from one of the same group of designers.

It should be mentioned that a similar treatment of the subject even to small details is found in foreign as well as native works. A French fifteenth century Book of Hours at the British Museum (Harl. 2989) has the thieves suspended to T crosses, with their arms and legs wounded, as in Lord Lee's picture; an angel and demon take their souls; the blood from the hands of the Christ falls from the elbows.

The ruling influence in English art in the second half of the fourteenth century came from the Eastern Counties and beyond the sea from the Low Countries.

P.S.—A large simple Crucifixion of the fifteenth century is painted on the end wall of the Refectory at Cleeve Abbey, Somerset. In the vault of Duke Humphrey at St. Albans a large painted Crucifixion was found about 1700. It was described thus: "On the wall at the east-end of the vault is a Crucifix painted with a cup on each side of the head; another at the side, and a fourth at the feet." A sketch of this is preserved in the Abbey. In Islip's Chantry Chapel at Westminster was a large Crucifix surrounded by the other instruments of the Passion which was painted by Master Humfrey about 1530. On the jambs of the recess were monochrome paintings in the style of the work at Eton, and these have lately been recovered.

NOTES ON VARIOUS WORKS OF ART

FLAXMAN'S DESIGN FOR THE MONUMENT TO LORD MAYOR BECKFORD AT THE GUILDHALL.—When Lord Mayor Beckford, the staunch supporter of Wilkes and Liberty, died from a chill on the 21st of June, 1770, three weeks after laying the foundation stone of Dance's, Newgate, his death was the signal for a passionate outburst of sorrow and regret. The Corporation of London set aside the sum of £1,000 for the erection of a monument in the Guildhall, on the base of which was to be engraved Beckford's famous challenge to George III on the occasion of the Middlesex Election, delivered on the 23rd of May, barely a month before his death, and designs were invited from distinguished sculptors. The known competitors are Agostino Carlini, R.A. (ob. 1790), whose masterpiece, the statue of Dr. Ward at the Society of Arts, was illustrated in the *Architect* during September, 1922; Roubiliac's pupil, then Nolleken's assistant, Nathaniel Smith; and the successful competitor, John Francis Moore, whose famous group, with Beckford in the act of delivering his speech,

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flanked by figures of the City of London in mourning and of Trade and Navigation lamenting his loss, is familiar to all visitors to the Guildhall, and was described by J. T. Smith, son of the unsuccessful Nathaniel, as " a glaring specimen of marble spoiled."

There was, however, a fourth competitor, whose name has never yet been mentioned, no less an artist, indeed, than John Flaxman, who was not quite fifteen at the time of Beckford's death. His precocity was, as is well known, astonishing. At the age of twelve, in 1767, that is, he had begun to exhibit at the Free Society of Artists, and contributed to its Exhibitions also in 1768 and 1769; in 1766 he had won a premium from the Society of Arts for modelling in clay at the age of eleven, and gained two more in 1769 and the Gold Palette for a statue of David Garrick in 1770, the year in which he won the Silver Medal of the Royal Academy and contributed to its first Exhibition a figure of Neptune modelled in wax. There is nothing startling, therefore, in finding a youth of fifteen with such a record of successes behind him entering for a public competition of a more ambitious order; that he did so we have now to show.

Among the models in the Flaxman Gallery at University College, London, is one which struck the writer, who examined it on the re-opening of the Gallery in May, as of unusual interest because it was much more in the great eighteenth century tradition than anything else there exhibited, and so was probably an early work. The Official Catalogue (p. 17) offered no help in the brief description, which must now be quoted: " 5, Stele. Mace in background, male figure in official robes standing to front, on semi-circular basis " [PLATE A].

The word Stele, applied to an eighteenth century statue in full official costume, was glaringly inappropriate: so much was clear, but the subject remained obscure enough.

The collar of office, the robes and the mace provided clues, but puzzling ones, since the treatment is too sketchy to afford any certain identification. The clue to the composition is given by an unidentified Flaxman drawing in the possession of Mr. Oppé, which bears on the back the date 1770, and which shows, over the cornice framing the composition, the Arms of the City of London [PLATE B].

It is interesting to compare the boy Flaxman's simple and dignified figure holding a scroll—an allusion, doubtless, to the famous Speech—with Moore's laboured allegory. Flaxman's Lord Mayor stands, framed by a niche and leaning on a pedestal on which rest the City Sword and Mace and another scroll; the base of the pedestal is adorned with figures of Justice with her scales, Truth with her mirror, and Prudence (?) without an attribute. On the support below are two small allegorical medallions, one of the City of London and another figure sacrificing at an altar, the other of the Lord Mayor presenting his petition (?). Above are the City Arms and Griffins.

A note below, within a framework, reads: " the little door," an indication that Flaxman conceived of his relief as affixed to the wall of the Guildhall. For its purpose no more effective design could have been conceived, and the frank use of contemporary dress and detail is so infinitely preferable to Flaxman's later classicizing figures—the Pocock at Cookham is a good example—that one can only regret the errors into which Neo-Hellenism was to lead him. The restrained rococo bracket on which the design rests, in particular, like the dignified Renaissance pillars and cornice, are unthinkable in his later work. Had he continued to work in this manner, Flaxman might have carried on the great tradition of Roubiliac as shown in such works as the noble Duncan Forbes at Edinburgh, or the Newton, which is the boast of Trinity.

No one can look at the central figure without recalling, perhaps, the most famous monument in Westminster Abbey, that to Lord Chatham; few will deny that, while Bacon's statue of the statesman and the supporting figures below are admirable, yet both settings chosen by Flaxman for his statue of Beckford are incomparably finer than the clumsy niche against a truncated pyramid in which Bacon has set his figure, where the lines of the background and those of the niche clash in a clumsy and distressing fashion. The comparison—let us be honest—is all in favour of Flaxman, and that a boy of fifteen could conceive a design so dignified and so effective must be ranked among the miracles of the world's art. The very gallery in which the model is exhibited is a proof that Flaxman's true genius lay in the development of the traditional art of the Renaissance. The work of the boy has incomparably more force and directness than that of the man carried off his feet by Winckelmann and the Apollo Belvidere, and forcing his art into the paths of classicizing imitation. Had Flaxman never visited Rome, we should have been spared the sight of an Oxford Professor of Botany—the original is at Bath, the model, unrecognised, at University College—represented in the short cloak and felt hat of a Greek traveller of the fifth century B.C., and hastening towards a Greek temple. This aspect of his art had all the force of novelty, and was hailed by his own generation as a glorious innovation; but where Flaxman works in the terms of traditional art, as in the Beck-

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A—A Boy Smoking, here identified as by Frans Hals. Panel, 57·5 cm. by 49 cm. (Dr. C. Hofstede de Groot)

B—A Boy in a Black Hat, here identified as by Frans Hals. Canvas, 56 cm. by 46 cm.

Notes on Various Works of Art: Plate I. Some recently discovered works by Frans Hals

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C—An Old Lady, here identified as by Frans Hals. Canvas, 73.5 cm. by 59 cm.

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ford and in the delightful bust of the sixth Duke of Bolton at Basing, he is a finer artist than the familiar Flaxman of Hellenic aspirations. Had the Beckford cenotaph been carried out, the Guildhall would have been enriched by a work of art greater than any there, and Flaxman's reputation by the production of a masterpiece only foreshadowed by the drawing and model here reproduced KATHARINE A. ESDAILE.

SOME RECENTLY DISCOVERED WORKS BY FRANS HALS.—A number of unnoticed works by Frans Hals have recently come to my notice. Perhaps the following list of them may be of sufficient interest for our present purpose.

I.—A portrait of a gentleman on a circular panel, diameter 36 cm., bust under life-size in front view, laughing, with vivid carnation, carelessly combed hair, moustache and imperial. Black hat, plain white collar with tassels, light violet greyish costume and greenish sleeves. Painted in a free style, with expressive eyes and mouth. Magnificent in the contrast of colours and in a perfect state.

This little gem was shown to me in April, 1923, by a collector at The Hague, and passed afterwards into the hands of a well-known firm in Amsterdam.

Curiously the authenticity of this picture mentioned already in the Preface of Dr. Valentiner's second edition of the *Klassiker der Kunst* was doubted, and a lawsuit is actually pending before the Court at The Hague.

II.—A life-size half-length of a boy smoking [PLATE I, A], probably one of the sons of the painter, and evidently the same boy as in the well-known circular picture at Schwerin, where he is holding a flute. He holds his pipe in his right hand, and makes with his left hand a sign, demonstrating how delightful smoking is. With uncombed curls, in a yellowish and greyish costume, stripped white collar and cuffs. Probably painted about 1625-30 in the master's freest style, the picture has great attractiveness as a subject and marvellous handling of the brush, every stroke of which can be counted. The warm brownish tones of the oak panel are discernable through the paint at numerous spots and enlighten the effect of the whole.

This picture, which comes from an English collection, was acquired by the writer from a dealer at The Hague. It is on panel, height 57·5 cm., width 49 cm.

III.—Portrait of a youth with a black hat, life-size, half-length in an oval [PLATE I, B], with long hair, plain collar and yellowish grey costume. Broadly executed on canvas, height 56 cm., width 46 cm. According to the costume, it must have been painted in the late fourties or early fifties of the seventeenth century. This picture came to light in the possession of an old Dutch family, and was purchased by a German dealer. It is still on its original canvas.

IV.—Portrait of an old lady [PLATE II, C], life-size, half-length in front view. Holding a church book in the right hand, which is placed before the breast. She wears a bluish white starched cap and cuffs, and black, fur trimmed costume. She is turned slightly to the left, but is looking with an amicable expression at the spectator. The right eye, under which is a wart, seems to be blind. There is an inscription in Frans Hals' usual lettering on the left, reading: ÆTAT 56, A° 1628.

The first figure of the age is not very distinct. It looks at the first glance like a 3, but according to the features of the sitter it must be a 5, or perhaps an 8. The face is beautifully modelled, and there is a fine contrast between the pale colouring of the flesh and the bluish white of the cap, which is due to the then already old-fashioned custom of preparing the white wear with blued starch.

This picture, which is painted on canvas, height 73·5 cm., width 59 cm., was discovered by the Dutch dealer, N. van Slochem, in an English house. C. HOFSTEDE DE GROOT.

A BUST OF SIR WILLIAM HAMILTON BY MICHAEL FOYE (*Fl.* 1764-77).—Michael Foye is a sculptor of whose work nothing whatever has hitherto been known. Even the untiring industry of Mr. W. G. Strickland has only discovered that he was a student in the Royal Dublin Society's schools, that he received premiums for several figures and reliefs exhibited in 1767-8, and that he subsequently entered the service of the younger Van Nost, whose studio was the great training-ground of the Irish sculptors of the time. Mr. Strickland adds that whether he is identical with the " M. Foy " who sent a Busto of an Artist from Rome to the Society of Artists in 1777 is uncertain.

When I saw Mr. Dighton's bust, that uncertainty was removed once for all, since that work is signed " M. Foye, sct., Rome, 1776." As Foye exhibited in 1777 and then disappears, it may be that, like John Deare a few years later, he died of fever in Rome itself.

The identity of the bust had next to be considered, and here two salient points were of assistance, one that the subject was a military K.B., the other that he was in Rome in 1776. The age—forty-five to fifty—also had to be taken into account. In the end, the only candidate who fulfilled all the conditions was Sir William Hamilton, our Ambassador at Naples, who was in Rome in 1776, who was a K.B., and who was forty-six at the time.

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Moreover, the likeness of the bust (*a*) to the engraving by Bretherton after Grignon, (*b*) to the profile sketch made in Rome itself that very year and subsequently etched, proved to be remarkable, and put the identity of the bust beyond a doubt. It may excite surprise that Hamilton should be represented in a cuirass; but in his youth he held a commission in the Army, and was for five years Equerry to George III's brother, the Duke of York, and portraits of him in military costume with the Order of the Bath are known.

We may take it, therefore, that he sat to the young Irish sculptor during his Roman visit of 1776, and the admirable quality of the bust proves that the early death of Michael Foye, for whose name I have sought in vain in the memoirs and letters of the period, was a serious loss to British art at a time when native-born sculptors were rare. KATHARINE A. ESDAILE.

PORTRAITS OF CHARLES FOX AT THE HERMITAGE.—Two years ago the directors of the Hermitage in Petersburg began to issue a publication entitled *Sbornik*, made up of articles by the various of the Museum and dealing for the most part with works of art in the collection. The second volume recently appeared, and in it M. Serge Troïnitzky, the Director of the Hermitage, recalls the history of the marble bust of Fox by Nollekens which now adorns the upper vestibule of the Museum.

It was in June, 1791, that Catherine II, well pleased with the result of Fox's struggle in the English Parliament, and anxious to convey her gratitude to him in a subtle way, expressed a desire to possess a marble bust of the famous statesman. In a letter to her minister Count Bezborodko she wrote: "Ecrivez au comte Woronzow qu'il me fasse avoir en marbre blanc le buste ressemblant de Charles Fox. Je veux le mettre sur ma colonnade entre ceux de Demosthène et Ciceron. Il a delivré par son eloquence sa patrie et la Russie d'une guerre à laquelle il n'y avait ni justice ni raison."

Count Semen Vorontzoff, the Russian Ambassador in London, was able to execute the Czarina's commission without much delay, for Lord Fitzwilliam consented to cede the bust of Fox which Nollekens had just completed for him. By September, 1791, the marble bust had reached the Russian capital and was placed in the Hermitage. Catherine then ordered a bronze replica, which was carried out by the founder, E. Gastecloux of the Imperial Academy of Fine Arts, Petersburg. This was ready in the following spring and was placed between the bust of Cicero and Demosthenes in the famous colonnade of the great palace of Tsarskoïe Selo, built by Catherine's favourite architect, the Scotsman, Charles Cameron, where it has remained ever since.

The bust is inscribed on the front:—*Fox* 1791, and on the back: *Nollekens, Sculpt., Londre,* 1791. *Fondu à l'Academie Imperiale des Beaux Arts de St. Petersburg. Par E. Gastecloux,* 1792. The marble bust in the Hermitage has the chiselled signature on the back, *Nollekens F. London,* 1791.

Besides the marble bust the Hermitage possesses an unsigned intaglio on sardonyx of a portrait of Fox. As it does not figure in Raspe's descriptive catalogue of James Tassie's collection of casts (London, 1791), and there is a reference in the diary of Alexander Khrapovitzky (1749-1801), Catherine's Secretary of State, to his having given the Empress "Fox and two antiques," M. Troïnitzky presumes the intaglio to have been the work of the Petersburg medallist and gem carver, Karl Leberecht (1755-1827), who had assumed Russian nationality in 1779 and who did much work at the Hermitage. It is quite possible that the fame of the Nollekens bust induced Leberecht to make an intaglio from it. PAUL ETTINGER.

REVIEWS

English Pottery. By BERNARD RACKHAM and HERBERT READ. With an appendix on the Wrotham Potters by DR. J. W. L. GLAISHER, F.R.S., 144 pp. + 115 pl. (12 in col.). (Ernest Benn, Ltd.) £6 6s. od.

In this delightful and refreshing book, Mr. Bernard Rackham, who is second to none as an authority on ceramic matters, has had the collaboration of Mr. Herbert Read, one of the younger members of his staff. Mr. Rackham's work is already well known to the world, but this is Mr. Read's first venture in ceramic literature, though he has a volume of poems to his credit. I am unable to express an opinion on his poetry; but he must certainly have the gift of prose writing, if he had anything to do with the picturesque phrasing, happy descriptions of difficult subjects, and the eminently readable style which are among the many merits of the joint work.

In many ways this book is a great advance on anything which has been written on English pottery. It creates a new atmosphere and shows us our national wares in a new light; or perhaps it would be more correct to say that it insists on our looking at them in the proper perspective. The true canons of the potters' art, as conceived by our authors, are clearly explained in the introduction, and they are kept constantly in view in the admirable criticisms which run through the book. He who has conformed to them receives his meed of praise, be

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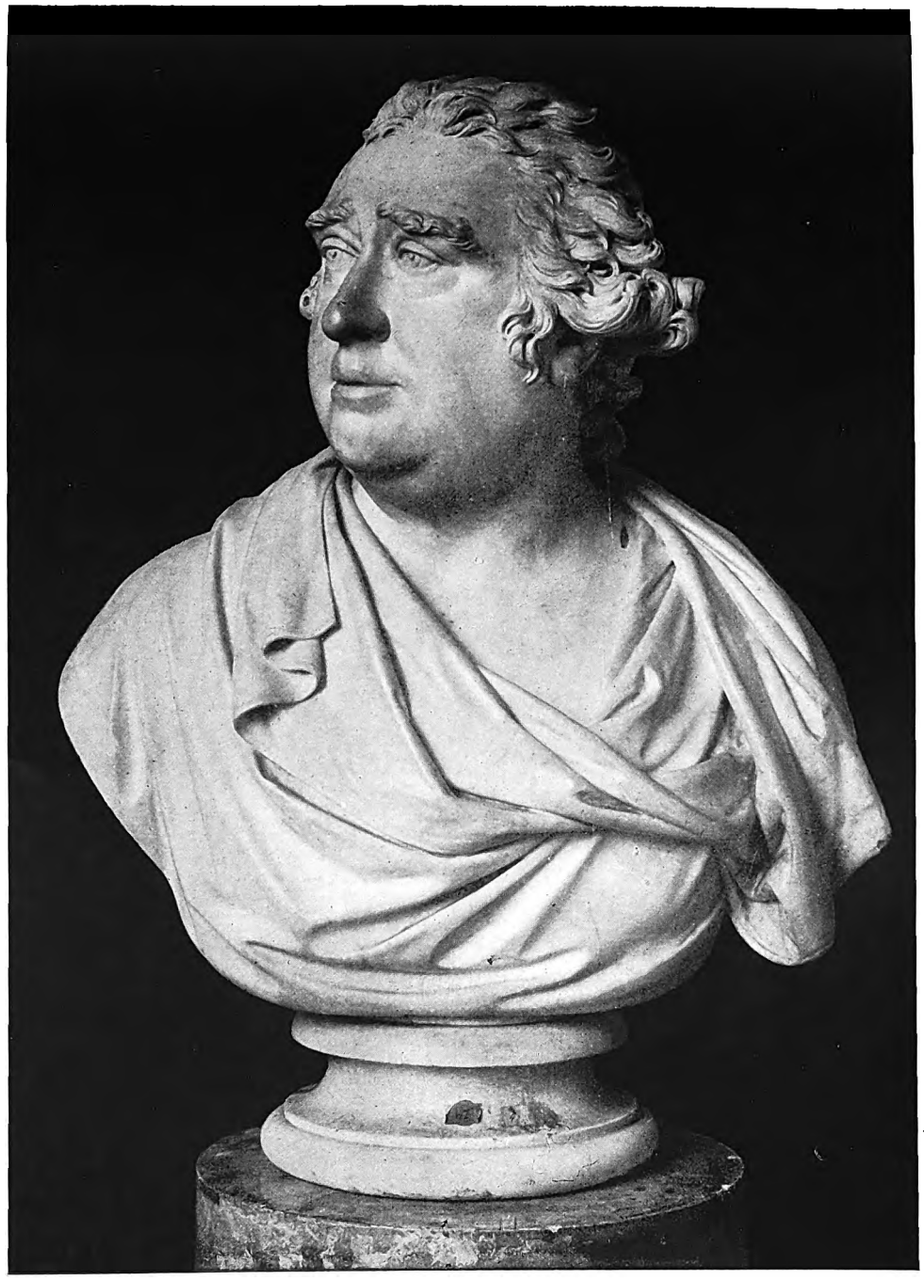
Sir William Hamilton, by Michael Foye. Marble bust. (Mr. Basil Dighton)



Charles Fox, by Nollekens. Marble bust, 1791. (The Hermitage, Petersburg)

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he the humblest medieval pitcher maker, and he who has flouted them, be he Josiah Wedgwood himself, smarts under the lash.

The correctness of these canons is beyond dispute; and it is right and fitting that they should be insisted on in a work written by two curators in our great museum of industrial art. Formulated with such authority, so well supported by argument, and so delightfully illustrated, they cannot fail to impress themselves on the potting industry of to-day, and, be it added, on collectors of the pottery of the past.

The burden of the book is that the best pottery is that made by pure pottery methods, viz., hand-made or thrown on the wheel, of a form suitable to its use, and ornamented, if at all, with coloured clays or glazes, by incising or by applying clay reliefs. Painting in colours with a brush is permitted, but more or less on sufferance. The modern factory methods have given the death blow to true pottery. Their coming was inevitable in an industrial age, but they are none the less disastrous. Moulds, transfer-printing, and the modern machines for stamping out plates, cups, etc., have banished the vitalising touch of the human hand.

Luckily our authors are no pedants in their application of these severe principles. They point out the real merits of the medieval pottery and of the slip and graffiato wares in which the English potters developed "a mastery of pure clay technique which earned for them a worthy place in the history of the craft," but at the same time they readily recognise the practical advantages of Wedgwood's industrialised productions and even the artistic worth of some of his creations, and they are willing to defend him stoutly against the uncompromising attacks of a continental critic.

The selection of illustrations is admirable. Pitchers such as figs. 14 and 16 leave no doubt that many of the medieval potters showed "a feeling for form and decoration not unworthy of the greater Gothic arts"—I quote in this case from the British Museum Guide to show that our authors are not alone in their appreciation of the early pottery. The same illustrations support our authors in the view that the later slip ware was a native growth in this country, and owed less to foreign influence than has been generally supposed. It is in fact the most English of all our pottery, and our authors have much to say about it and much to show which will be of abounding interest to collectors. Thus three types of slip ware, hitherto regarded as debatable, are now assigned to Staffordshire, where they will doubtless be allowed to rest. One type, decorated with green slip on a white ground, has been traced to Shelton; another is the "Hugheson type," with white slip impressed with criss-cross ornaments; the third includes the dishes, pressed on moulds and with raised milled edges to their designs, which used to be ascribed to Cockpit Hill, Derby. Inscribed specimens [PLATE XLIV.] from Gestingthorpe in Essex and Buckland Common, near Aylesbury, add two fresh names to our list of rustic potteries.

Maiolica and delft are among Mr. Rackham's specialties, and the chapter dealing with them is one of the best in the book. It traces the origin of these foreign wares in England to Italian rather than to Dutch inspiration, and argues with much force that their manufacture was introduced by Jasper Andries, a descendant of Guido (Andries) di Savino, who had brought the art to Antwerp early in the sixteenth century. It emphasises the number of early delft factories in London whose wares are now lumped together under the "double misnomer" of Lambeth delft, viz., those of Southwark, Bermondsey, etc. Probably there are others yet unknown. Thus fig. 104 represents a plate in the Willett collection, Brighton, painted with a bust of Dr. Sacheverell and a border with flowering plants and buds in a semi-Chinese style familiar on the earlier London delft. This plate is attributed to Bristol, but its subject recalls an interesting note supplied to me in 1911 by Miss F. Bagust, who found in a Hackney church register the name of "Markham Eeles (? Ellis), potter, who died in 1731." Miss Bagust stated further that the old books on Hackney say that he (Markham Eeles) "made his fortune at the time when Sacheverell's noted trial took place by making crockery ware on which the Rev. Doctor's likeness was depicted." It looks as if Hackney might have to be added to the list.

There are, indeed, many byways of ceramic history yet to be explored. The kiln-rests and fragments of blue enamelled stoneware of Westerwald type found at Eynsford, Kent, have still to render up their secret. There is the problem of Dwight's modeller, on which our authors record the tempting suggestion that he may have been no other than Grinling Gibbons. Then there is the mysterious Place ware, on which we get no further light. Even the letters quoted by Mr. H. M. Hake in his article on Francis Place (Walpole Society, Vol. X.) tell us nothing except that he was interested in pottery manufacture in the years 1683 and 1693.

Space does not permit us to follow our authors through Staffordshire saltglaze, Whieldon wares, Leeds and Wedgwood. As they advance into the period of industrialisation their enthusiasm diminishes, and they find little

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worthy of notice among the latter eighteenth century wares except the Ralph Wood and Leeds figures, the merits of which are highly appreciated.

The book is, indeed, a series of essays on those phases of English pottery which the authors consider to be worth contemplating. Within these limits the story is fully told. Opinions are backed by excellent reasoning, but it all reads so easily and pleasantly that one is apt to forget that behind this genial flow of criticism there lies a vast amount of research work. This research was not of course all done by the authors, who scrupulously acknowledge all their debts; and a peep behind the scenes is given in Dr. Glaisher's excellent note on Wrotham ware in the appendix. This, a laboriously compiled list of known Wrotham pots, with their inscriptions and dates, and two pages of discussion of them, provides material for just five lines of page 24.

The illustrations are abundant. Those in colour (twelve in number) are admirably done, especially the delft and the late Staffordshire ware. In those of the earlier and rougher wares, though the colouring is correct, the surface is perhaps a trifle too sleek. Fig. 7 representing a Bristol delft plate is deliciously rendered. The half-tone illustrations, which portray nearly two hundred specimens, are above praise and do the greatest credit to all concerned in their preparation. R. L. H.

Die Zeichnungen Adam Elsheimers im Skizzenbuch der Städel'schen Kunstinstituts bearbeitet. . . . VON HEINRICH WEIZSÄCKER. Frankfort. (Kommissionsverlag Joseph Baer.)

There was a long, dreary period in which Adam Elsheimer, "römischer Maler deutscher Nation," as Bode has aptly styled him on the analogy of the imperial title, was the only man who maintained the glory and honour of German skill in art. A mediator 'twixt north and south, transposing the grandiose forms of Roman art into a miniature scale and beholding the southern landscape with a northerner's feeling for nature, he achieved something considerable in the nexus of historical development. Born at Frankfort in 1578, he went to Italy about 1600, and lived from that year till his death in 1610 at Rome, where he is proved to have had relations with Paulus Brill and Rubens. Presumably in touch with many other artists from the Netherlands, as well as the Italians themselves, giving and taking, contriving an intimate alliance between figure and landscape, he developed his eclectic and yet personal kind of painting.

There are drawings by his hand here and there which contribute much that completes and enriches our conception of his personality and accomplishment in art. By far the greatest collection of these drawings is in the Städel Institute at Frankfort-on-Main, in a volume acquired in 1868 from a British private owner. The contents of this volume are now displayed in a splendid publication. A wish long cherished is thereby fulfilled. The editor is Heinrich Weizsäcker, who, instigated by Bode, has for a long time been engaged in the most exact study of Elsheimer. He has contributed an instructive text to accompany good collotypes of all the drawings in the original size.

Since the volume before us is not a sketch book, but an album put together in Holland in the seventeenth century, and since the drawings, as a first glance shows, differ from one another in kind and quality, foreign matter being found beside typical pieces which without doubt were produced by Elsheimer, the chief question must be, which of the drawings are by the master himself and which are not. Weizsäcker's answer to this question is not completely satisfactory. He accepts everything as Elsheimer's work, one page only excepted. The exception is a drawing, on the back of which is to be read the address of a letter to Hendrik Goudt at Utrecht. Goudt was a Dutch amateur, an excellent engraver, and the faithful friend and pupil of Elsheimer at Rome. Weizsäcker supposes that he acquired the drawings left by the German painter, made up the album, and inserted by an oversight a drawing by his own hand. Such an oversight might have occurred to anybody rather than to the Chevalier van Goudt. Whoever made up the album, if one page by Goudt found its way into it, there may be several. The prejudice in favour of unity of authorship no longer holds water.

Several drawings remind us of Goltzius and de Gheyn, are copied from engravings, and appear to be mannered (*e.g.*, Nos. 4, 16, 20, 87, 102-104, 106-108). Nobody would ever have taken them for works of Elsheimer if they had turned up out of this connection, and they are more easily combined, it seems to me, with the single drawing by Goudt (No. 133) than with the independent sketches which are evidently by Elsheimer. Why should Elsheimer at Rome, where the finest originals were at his service, have stuck to Dutch engravings? Goudt, on the contrary, a Dutchman and engraver not highly blessed with the gift of invention, had more than an inducement to study Goltzius.

Apart from the questionable pages, the volume contains an abundance of clever compositions and landscape studies by the hand of an advanced painter, and affords a comprehensive and extremely favourable view of Elsheimer's art. The influences emanating from this master are wide and deep, immediate and indirect; they extend to Rembrandt and to Claude.

MAX J. FRIEDLÄNDER.

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Albrecht Altdorfer. Studien über die Entwickelungsfaktoren im Werke des Künstlers. By L. BALDASS. 84 pp. + 54 illustrations. Vienna (E. Holzel & Co.).

The purpose of Dr. Baldass's excellent monograph is not so much the criticism or interpretation of Altdorfer's work on its own merits as an attempt to explain, more thoroughly than has hitherto been done, the *milieu* out of which he grew and the influences which affected various stages of his career. It will be a surprise to some readers to hear that the artist to whom most influence on Altdorfer's early development is attributed is the Tyrolese painter and draughtsman, Jörg Kölderer, of whom, till Fischnaler and Giehlow published their researches in 1907, little more than the name was known. There can be no doubt of the close affinity of Altdorfer's art with the best of the miniatures for the *Triumph of Maximilian*, now in the Albertina, and those drawings in Maximilian's prayer-book, evidently by the same hand, which were formerly attributed to Altdorfer himself. It is manifest that Huber also was influenced by Kölderer, if the unique woodcut of *Three Landsknechts* (1515) in the British Museum, first described and reproduced in this magazine (x. 54), be really by Huber, and not, as it is tempting now to conjecture, a work of Kölderer himself (compare the grass in the foreground of Fig. 20 with that of Fig. 1, 2 and especially 7; it is not to be matched in Huber's signed works, and comes nearer to what may be found on some drawings by Altdorfer, such as *St. Sebastian* at Brunswick).

Though Kölderer's miniatures are of later date than Altdorfer's early paintings, drawings and prints, they have themselves antecedents to which both they and the early works of Altdorfer are nearly allied, and no other group of German artists can be produced which explains so satisfactorily the origin of Altdorfer's art as this school of North Tyrol and the other Alpine countries of Austria, on which Dr. Baldass is an authority. It is, however, surprising that he does not mention what seem to be the very earliest works of Altdorfer, the little round woodcuts (described as anonymous by Schreiber, reproduced by T. Sturge Moore, ignored by Voss), two of which are signed with his monogram, in the Albertina (formerly Hofbibliothek), derived, like many other rarities in the same collection, from the monastery of Mondsee in the Salzkammergut. It is impossible that these can have been produced as late as 1511, when Altdorfer is proved by his drawings to have travelled in that region, and they may serve rather as another argument for a much earlier connection with the country in which Dr. Baldass seeks the beginnings of his art. From this journey to the Danube dates a new phase in Altdorfer's style, which can be traced to acquaintance with the work of Pacher at St. Wolfgang. The influence of Pacher is very evident in the panels of the St. Florian altarpiece (not to be confused with the later paintings illustrating the legend of St. Florian), and Dr. Baldass finds traces of it still in the *Christ taking leave of His Mother* belonging to Lady Wernher, which is the most important, if not the only, picture by Altdorfer in England, and one to be secured, if ever there be a chance, for the National Gallery.

The chief inspiration of Altdorfer's early engravings is found in Barbari, while the influence of Mantegna is found about 1520, especially in the woodcut of *Joshua and Caleb*. Dr. Baldass often expresses dissent from the views of Dr. H. Voss (Der Ursprung des Donaustiles), but nowhere more markedly than on the subject of the engraver M.Z.

He discusses several unfamiliar pictures by Altdorfer, especially the *Crucifixion* at Cassel, a newly-acquired *Crucifixion* with angels against a gold sky at Budapest, and the early *Martyrdom of St. Catherine*, formerly at Wilten, which since this book was written has been acquired by the Vienna Gallery. It is regrettable that no photograph was available for reproduction of the most interesting picture of the two *SS. John*, in the Katharinenspital across the Danube from Regensburg. C.D.

Albrecht Altdorfer. By H. TIETZE. (In the series, Deutsche Meister.) (Insel Verlag.) Leipzig. 228 pp. + 127 illustrations.

The book reviewed above was quickly followed by a more comprehensive monograph on Altdorfer by another Viennese writer, in which all the deficiencies in illustration mentioned by the reviewer are made good, and practically all the works of Altdorfer are discussed with the aid of a large number of excellent reproductions. Dr. Tietze, who mentions the Kölderer theory and his dissent from it, does not discuss it in detail, because when he wrote it had been propounded only in the preliminary form of a lecture. He attributes the Mondsee woodcuts to 1511, a date which appears to the reviewer inadmissible, in view of the ripeness of Altdorfer's style at that period. The reference to the *Massacre of the Innocents* is quite unconvincing. Making all allowances for colouring, the crudeness of such a cut as the *Crucifix* (p. 58) is utterly irreconcilable with Altdorfer's maturity. It is perverse to date it 1511 mainly because Altdorfer is known to have visited Austria in that year, and the date is therefore convenient. The little cuts, one of which (signed) is placed (p. 24) on its side, cannot be much later than 1500. It is a pity that the other saints in little roundels belonging to the *St. John* (p. 215) are not also reproduced; these appear to be later than the first set. It is curious that neither Dr. Baldass, to whose book the subject more specially belongs

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nor Dr. Tietze, who also has a chapter on Altdorfer's beginnings, discusses the pen-and-ink drawings to J. Grünpeck's "Vita Friderici et Maximiliani" in the Vienna Staatsarchiv. Judging by the four samples reproduced in another book by Dr. Baldass, "Der Künstlerkreis Kaiser Maximilians," Abb. 26-29, and there ascribed to a follower of Altdorfer who is distinguished from M.Z., but not named, these drawings are simply early works of Altdorfer himself, and the immediate forerunner of his earliest signed drawings (1506-1508) and earliest engravings (1506). They are intimately connected with Altdorfer's work of *this* period, and not of any other. An artist so immature as Altdorfer then was does not have "Nachfolger," but he has *one* "Vorgänger," and that is the artist himself at a stage still more immature. The architecture in Abb. 59 is pure Altdorfer (cp. Tietze, p. 43, *Lovers*, 1508, Weimar), and it is in such a drawing as this, rather than in the mature woodcuts, that parallels may be found to the Mondsee cuts. Compare the horizontally shaded background in Abb. 27 with that of the earliest signed drawing, Dr. Tietze's frontispiece. The gesticulating hands, the seated figure, the landscape, in Abb. 26, are pure Altdorfer. The convenient *corpus* of early drawings which Dr. Tietze's book provides, and the chronological catalogue of the engravings which Dr. Waldmann has just brought out, can throw just that light on his early development that was needed, but the light has not yet been thrown in this particular direction.

To say no more of these obscure beginnings, Dr. Tietze sets forth all that is known of Altdorfer's biography; he describes and appraises every branch of his achievement as painter, draughtsman, engraver and architect, and ends with a very valuable summary of the literature about him. It is undoubtedly the best monograph on Altdorfer that exists, and it seems a little ungrateful to add, after such a statement, that the very cleverness and ingenuity of Dr. Tietze's comments and criticisms, though one is seldom inclined to disagree with them, become a little fatiguing when the book is read consecutively. C.D.

A Catalogue of the Pictures, etc., at 18, Kensington Palace Gardens, London. 1923. Collected by VISCOUNT AND VISCOUNTESS LEE OF FAREHAM and described by TANCRED BORENIUS, PH.D. xiv. + 65 pp. + 67 pl. (Privately printed.)

The appearance of Lord Lee's catalogue is a reminder of the melancholy fact that the number of such collections now in course of formation in England may be counted almost on the fingers of one hand. Yet no country has a greater art-loving tradition, and the Englishmen of the eighteenth century were distinguished above all others for their enthusiasm and interest and taste. Hence the rich store of art treasures they brought together in this country, with which their descendants, to some extent it is true, but not altogether of necessity, are parting so freely. While there are those who for good reasons can no longer hold what they have inherited, it is a matter of regret that there should be so few men like Lord Lee, who, with equal enthusiasm, are willing to come forward to do, even on a modest scale, what their ancestors found such pleasure in doing. Lord Lee, indeed, has undertaken the task twice, his first collection having passed with Chequers to the nation.

The present catalogue, which includes some sculpture and tapestries, contains about sixty examples of the chief European schools. Beginning with the well-known *Madonna*, which Dr. Sirén and Dr. Borenius ascribe to Cimabue himself, though it is not accepted as such by all critics, it ends with John Crome. The number of outstanding masterpieces is not great, nor is it in any sense a collection of "capital" pieces. Of special interest is the British School with the late fourteenth-century *Crucifixion*, lately shown at the Royal Academy, and the portrait of Edward VI as a boy, which Dr. Ganz confirms to be a picture from Holbein's hand executed after his own drawing which has since disappeared, the Windsor version being a copy. The family group by Lely is as charming as it is unconventional, and the Zoffany portrait and Benjamin Wilson and Downman groups are delightful examples of a phase of characteristically British art which is not yet sufficiently represented in the public collections or adequately appreciated. R. W.

Die Malerei in Spanien, vom XIV. bis XVIII Jahrhundert. By V. VON LOGA. 440 pp. + 209 ill. Berlin. (Grote'sche Verlag.)

Jusepe de Ribera (Lo Spagnoletto). By AUGUST L. MAYER. Second revised edition. 216 pp. + 52 pl. (2 in colour). Leipzig. (Hiersemann.)

I often wonder why so many art savants nowadays take as their principal aim the mere chronological arrangement and description of works of art of a period or a master interpolated with biographical details. A grocer has an obvious reason for labelling every shelf in his shop, but there is some difficulty in understanding why a scholar should limit himself to a similar task in art. Art is still, even in these days, a living force of whose basic principles, in spite of all the inventories compiled, we know very little. The very existence in art of national schools or periods with definite characteristics means that there must be some definite reasons for difference in the manifestation of what is essentially the same feeling. The material at the disposal of contemporary scholars should enable them to make an attempt to get at the primordial principle of art and its variations in different circumstances. This would not only enable us to a better understanding of art in the past, but would

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also help contemporary art to find its own constructive principles. Moreover, without such a standard it is practically impossible to make a choice of material which would properly represent a period as long as that covered by Dr. von Loga's posthumous publication "Painting in Spain." Consequently von Loga's work, which covers a period of 500 years (from the fourteenth—eighteenth centuries) of Spanish paintings, contains the names of over 450 artists and 212 reproductions, all crowded into 417 pages of text (without counting the index). When we bear in mind that many Spanish artists were very prolific, and that there are names which have been preserved from the twelfth century, and further that Dr. von Loga was specially interested in artists' biographies, it is not difficult to realize why there is really so little in this book about the principles which distinguish the Spanish school from others. All the same, one cannot help admiring the ability the author showed in making out of all this material in such a small space even a fairly reliable dictionary of Spanish painters.

Only such artists as Cano, Zurburan, El Greco, Velasquez, Murillo and Valdes Leal are treated at a length which, considering the size of the book, might be called reasonably adequate. But even here biography again takes such an important place that in the case of Cano there is practically nothing else, and even when the author commits himself to any comment on composition, colour, etc., he is very often definitely wrong. One of the most glaring examples of this is his statement about El Greco's later period on page 250, where he remarks that the painting of *St. Francis* (Marqués de Cerralbo, Madrid) is an example of "looseness" in composition which was "till then built on rhythmic, very often severe, laws." The exact opposite is the truth. El Greco's composition in his later work follows certain laws more strictly than in his earlier ones, is simpler and more adapted to the subject. If we compare the *Christ driving the Traders from the Temple*, in the possession of the Earl of Yarborough (reproduced in this book), with that in the National Gallery, and both with the *Resurrection* or *Pentacost* (Prado), it is easy to realize the absurdity of von Loga's statement. He objects to El Greco on the ground of his not being "natural," going even so far as to state that the tragedy of El Greco's life lies in the fact that he lost contact with reality (p. 235). We are growing tired of hearing that El Greco was abnormal, and when a scholar of the late Dr. von Loga's standing says that "It is difficult for men with normal senses to follow him (El Greco)," I begin to wonder if all El Greco's contemporary admirers and pupils were astigmatic and abnormal and had all "lost contact with reality"?

Dr. A. L. Mayer, although limiting himself entirely to the cataloguing and identification of Ribera's works, is much more satisfactory, as he gives us an excellent and complete account of the life-work of an artist, whose importance, however, in my opinion, Herr Mayer rather overestimates. The first edition of this book is so well known that it will suffice to mention that its greatest defect, namely, the lack of a list of Ribera's works, has been remedied in this edition. There is a very well-compiled list of works divided into dated works, originals, no longer extant, doubtful, copies, school paintings, adaptations and drawings. S. P.

Origin of Christian Church Art, new facts and principles of research. By JOSEF STRZYGOWSKI. Translated from the German by O. M. DALTON and H. J. BRAUNHOLTZ. Pp. xvii., 267 + 48 pl. Oxford. (Clarendon Press.) 42s.

This is a translation of Dr. Strzygowski's *Ursprung der Christlichen Kirchenkunst* made by two officials of the British Museum, who note that the original did not "lend itself readily to an English version," and that it was "almost impossible to find concise equivalents for some of the terms employed" by the author. The *Origin of Christian Church Art* in its English dress is certainly not easy of understanding, and just as certainly makes one appreciate a dictum of that ripe scholar the late Edmund Bishop; that for any work of historical research to be done quite satisfactorily three collaborators were necessary: a German to collect every scrap of information bearing on the subject, an Englishman to go through the collection and with his robust common sense to throw out the useless and the irrelevant, and a Frenchman to deal in choice prose with what was left. Dr. Strzygowski is a worker; the book before us is a remarkable display of erudition; he has brought together a striking collection of facts, important and unimportant; but these facts are so packed together that frequently enough it is difficult to appreciate their bearing, just as not infrequently one is driven to wonder whether the learned author has any real mental equivalents for the words he uses.

The original work consists of eight chapters, based on the same number of lectures delivered in the University of Upsala in the spring of 1919. To these a chapter on "Hiberno-Saxon Art in the time of Bede" has been added in the English edition. Dr. Strzygowski has been working at his subject for the last thirty years, and the present book is intended to summarize the conclusions which have been reached by him during that period, conclusions which one gathers have not been accepted by his German colleagues. This latter fact is the more interest-

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ing when one recalls that, lecturing in England in 1911, he spoke in enthusiastic terms of English investigators, and expressed the amazement he had felt on finding that much which he had believed to have been stated by himself for the first time ten years before had already been accepted in England as fact some twenty years earlier still.[1]

In the first part of the *Origin of Christian Church Art* Dr. Strzygowski devotes himself to the structure of Christian churches, more especially having regard to the dome and to barrel-vaulting; and in the latter part he deals with representational and non-representational art. In regard to the former at any rate he seems to have travelled far between the autumn of 1911 and the summer of 1918, when the Upsala lectures were written. In his 1911 lecture, speaking of the vaulted roof, he said: "By restricting my theme to this point, I intend to emphasize my conviction that the forms of oriental art did not reach the West through the Crusades . . . . but rather that forms were developed simultaneously both in East and West along parallel lines. Thus, so far as concerns vaulting in particular, long before the Romanesque period, not only in Mesopotamia and Asia Minor, but also in Spain and Lombardy, we can point to the existence of basilica-shaped churches with vaulting. . . . . I place certain Western Gothic churches of Spain beside similar churches in the region of Tur-Abdin in Mesopotamia. . . . In Spain we find transverse arches set in the stone; while in Mesopotamia the splendid tile-vaulting runs smoothly over the whole length, with transverse arches constructed either of brick or stone." But by the summer of 1918 the idea of *simultaneous development* has died away, and Western ecclesiastical architecture is derived solely from the East. That it was probably influenced greatly by Armenia may be freely conceded, but in the present state of knowledge to state roundly that "just as the dome on a square plan spread from Iran into Armenia, so by ways at present not fully known the barrel-vaulted church came into Gaul from Mesopotamia and the interior of Asia Minor, there to undergo a development no less logical than that of the dome in Armenia" (p. 81) is going too far. It might just as well be said that because the mariner's compass was known in China for centuries before it was known in Europe, it must have been in some way, "at present not fully known," brought here from the Celestial Empire. Dr. Strzygowski has great powers of inference, and not only in regard to the influence of Mesopotamia and Persia in western Europe.

Not a little of his argument in regard to non-representational art is based on the art of Mazdaism in Persia, the existence of which he maintains whilst acknowledging that we are totally ignorant as to what it was, urging that "the apparent absence of concrete evidence is no reason" for arguing that Mazdaism had no art. That is true enough. Dr. Strzygowski, however, does not find the absence of concrete evidence an impediment to defining what Mazdean art must have been. And that is what strikes one all through: by far too much is assumed in regard to unknown facts just as there is too much generalization from insufficient data. Dr. Strzygowski has propounded theories which must certainly be dealt with: their acceptance or rejection depends upon the criticism of those who are as fully cognisant of the facts as Dr. Strzygowski himself. Meantime, an attitude of reserve must be maintained.

To turn for a moment to the additional chapter on England, there are certain points which must strike the most unobservant, points which enforce the need for caution in the acceptance of Dr. Strzygowski's theories. (1) In regard to Hiberno-British art, he writes: "Whether I turn to the remains of Anglo-Saxon churches, to the crosses [at Bewcastle, Ruthwell and Hexham] or to the MSS. of the time of Bede, I feel in the presence of an art which differs from every other art in the world." (p. 233.) But on the same page he also writes that "anyone who is familiar with the distant East—distant that is as seen from Rome—feels himself here in the far West in a closely related province," which rather diminishes the force of the earlier statement. And in regard to the three crosses which to Dr. Strzygowski's eyes differ "from every other art in the world," it is interesting to note that in them Mr. G. McN. Rushforth (who for some time was director of the British School in Rome) sees the influence of classical art. (2) Dr. Strzygowski also writes that "unhappily the works of art wherewith the Roman Church in England sought to create an impressive display have perished in their entirety" (p. 236): a very tantalizing statement, for he gives no indication as to any record of such works having existed. Is this mere brilliant inference as in the case of Mazdean art? (3) Speaking of the Anglo-Saxon manuscripts in the time of the Venerable Bede, he says: "The calligraphers were undoubtedly able to exercise freedom of choice as between Roman and Eastern models. But it is not unlikely that pressure was put upon them by Roman missionaries to imitate the style of contemporary Græco-Roman MSS." This is yet another of the author's brilliant flashes. Why should pressure have been brought to induce the

[1] Dr. Strzygowski lectured on "The Origin of Christian Art" in November, 1911, in King's College, London, and repeated his lecture at Oxford in the same month. It was printed in this magazine in the December number of the same year.

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Anglo-Saxon writers to adopt some particular form of calligraphy? Has Dr. Strzygowski any evidence, beyond that of his own imagination, for anything of the kind ever having been done? And if he has, has he also evidence of the coming of Roman missionaries to this country at the time of which he is speaking, a hundred years after the coming of St. Augustine? Rome is Dr. Strzygowski's bugbear.

The book is well printed and better illustrated than the German original. But the price is high: quite in accordance with the present unsatisfactory practice of the two old universities. The index might be improved. One cannot tell by intuition that St. Giovanni in Fonte, for example, is the church of that name in Naples, or that SS. Seconda and Rufina is in Rome: and it may be noted for correction in a future edition that the church of Aix-la-Chapelle is not a cathedral, as it is described in both index and text. E.B.

Benedetto da Majano. By L. DUSSLER. 84 pp. + 37 pl. Munich. (Hugo Schmidt.) 1924.

Benedetto da Maiano does not perhaps seem at first sight a very promising subject for a rather elaborate illustrated monograph, but Dr. Dussler, who was led at first to Benedetto from the architectural side, has amply justified his choice. His book contains nothing of a startling character, but the facts are given extremely clearly, and the course of Benedetto's development, which led up from a timid imitation of Desiderio and Antonio Rossellino to work which looks forward into the *cinquecento*, is well brought out. The forty-seven illustrations are carefully chosen, and not too small.

Dr. Dussler has not been able to study the sculpture in London at first hand, but all the five accepted examples at the Victoria and Albert Museum are duly included in his catalogue; he has not realized that the three terra-cotta sketches for the panels of the Santa Croce pulpit are the same which Dr. von Bode saw in Italy shortly before they were acquired for the museum (p. 76, n. 14). The unnamed marble bust of a man (No. 974—1875), catalogued as school of Rossellino, is rather closely related to Benedetto's style, and might be tentatively added—like the bust of Onofri di Pietro at San Gimignano—at least to the productions of his workshop.

It seems a pity that Dr. Dussler did not print the inventory of Benedetto's effects given in a very inaccessible work by Baroni, as he was able to secure a transcript of it from the Biblioteca Hertziana in Rome; it does not appear to be available in any other publication, and it can hardly be of unwieldy length. E. M.

Hieronymus Bosch. By KURT PFISTER. 42 pp. ills. + 45 col. and other plates. Potsdam (Kiepenhever).

This small book has the merit of providing, in a compact and not costly form, a fairly adequate collection of reproductions of pictures, drawings and engravings by and after Bosch. It cannot, of course, compete, in the size or quality of its half-tone plates, with Paul Lafond's finely illustrated work. The author, a prolific writer on art with a gift of eloquence, gives in his introduction a highly-coloured picture of Bosch as a visionary, the inspired painter of an age torn by doubt, clinging to the terrors of Hell as the last bulwarks of Roman Catholicism. The peroration in which the lean and ragged peasant of the Madrid triptych, running swiftly aslant the fields, is made to typify poor old Bosch fleeing from the perplexities of his age, has a pleasing if unconscious humour. This talk is all very fine, but one learns little from it about the spirit of the age, and less about the art of Bosch: at the end one feels inclined to rush to the opposite extreme of regarding him as nothing but a shrewd fellow who made a corner in *diableries*. The introduction is followed by translations of the relevant passages in Guevara and Carel van Mander, and, interesting in themselves but less apposite, of three mediæval visions of Hell.

The work does not, of course, pretend to original research or to any detailed consideration of Bosch as a painter. It is unfortunate that the only new picture included, a *St. Christopher* from a private collection in Switzerland, is quite obviously, even in the reproduction, a later imitation. It would have been better to have illustrated the very primitive picture of the Epiphany in the Metropolitan Museum, which is interesting as giving some indication of Bosch's obscure origins. The engravings, by Alart du Hamel, of *The Story of the True Cross* and *St. Christopher*, have been plausibly shown by Friedrich Winkler in an article in the Prussian *Jahrbuch*, which appeared since the publication of the present work, to be connected with pictures at Brussels and in Spain, and to be the work not of Bosch but of a contemporary working in Bois-le-Duc. A. E. P.

MONTHLY CHRONICLE

MR. ERIC MACLAGAN.—The announcement that Mr. Eric Maclagan, whose articles are familiar to readers of the BURLINGTON MAGAZINE, is to succeed Sir Cecil Harcourt Smith as Director of the Victoria and Albert Museum, will be received with satisfaction by all who have at heart the interests of that institution.

In selecting Mr. Maclagan, the Minister of Education has fortunately been able to proceed on ordinary official lines, by appointing one who has for a good many years usefully served on the staff of the Museum. During those years he has built up an excellent reputation as Keeper of the Department of Architecture and

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Sculpture, an important branch of the institution, to which, indeed, nearly all others should be subsidiary.

He is recognized as an authority, not only in this country, but equally on the Continent, where he has made himself acquainted with the principal collections, and with those in charge of them. Such experience can scarcely fail to be of great use in directing the destinies of South Kensington. At the same time, it is obvious that the duties of Director differ widely from those laid upon a Keeper. In this respect Mr. Maclagan has yet to prove himself, though his friends will regard the future with confidence.

To what extent it is useful or mischievous for such a place as the Victoria and Albert Museum to be subordinate to the Ministry of Education is a matter of argument. To the present writer it appears that it is big enough and important enough to stand on its merits, and he strongly urged this change on the Minister of Education years ago, but the time was not yet ripe for so drastic an experiment. Smaller changes may, however, come, and it is pleasant to some of us to think that a few of these may happen in our time.

The Museum has long fallen away from the utilitarian ideals of its founders, that of providing models of craftsmanship for the British artisan. A feeble retrograde effort in this direction was made when the present building was inaugurated, and all the collections were segregated according to the materials of which they were made, an arrangement that stupified the " Kunstgewerbe " of the world.

In a recent number of the Literary Supplement of *The Times*, a reviewer talks of the interdependence of the decorative arts and the folly of the " rigid separation by material." He continues: " The French Museums are leagues ahead of us in such matters, and their series of properly-appointed rooms are far more instructive than the dreary procession of tables and chairs against the bare walls at Kensington."

Whether we or the French (with the rest of the world) are right, the divergent views will be of interest to the new Director at South Kensington, and he may be sure that he will be warmly supported in any effort to make the unequalled collections under his charge of greater use to the public. HERCULES READ.

MR. D. S. MACCOLL will retire from the keepership of the Wallace Collection on September 30. It would be out of place for us to give any account of his career, not only because all our readers know what he has done and what he stands for but because, happily, he is, on the eve of his retirement, as full of vigour and enterprize as ever; and though his keenest desire is to devote himself to the pursuit of what he has always regarded as his true profession, that of a painter, we have no reason to fear that he will altogether neglect art scholarship, refuse to be tempted to express his opinion about art affairs when the occasion arises or cease to enrich and enliven these pages. But we cannot let the occasion pass without just one reference to those great administrative powers which he has exercised so effectively at Hertford House. It is notoriously possible to treat the post of keeper of the Wallace Collection as a sinecure, but to Mr. MacColl such a course was impossible. Had it been otherwise we should not have had the work of cataloguing the exhibits carried out with such dispatch and accuracy, we should not have had the benefit of these shrewd investigations into the origin and history of the furniture, objets d'art and paintings, and we should not have been able to turn our steps with confidence to Manchester House when encouragement, advice or energetic action were needed in the interests of Art and of the Nation.

Mr. Samuel James Camp, the assistant keeper of the Wallace collection, who is also one of our contributors and a good friend of the BURLINGTON MAGAZINE, has been appointed in Mr. MacColl's place as keeper. We offer him our sincere congratulations and good wishes.

GAUGUIN.—The exhibition of Gauguin's work at the Leicester Galleries is one of the most intelligently organized of recent years. Great trouble has clearly been taken to make it representative and comprehensive. Pieces from every period are included, and a very early marble head and a wood carving, dated 1880 (?), exhibit Gauguin's extraordinary facility and his familiarity, while yet a young man, with the technical methods of the popular academical art of his day. The examples from the troubled period between then and his final resolution of the problems of life in Tahiti, show how swift and steady was his flight from civilization and the conventions of European life and art that tormented and depressed his mind. His early work shows that while he may have been baffled by the conditions of our culture and way of living, he understood our art as thoroughly as any of his contemporaries. He deserted that art not because he failed to understand it and adapt himself to it, but because practising it successfully did not bring him æsthetic satisfaction. Gauguin certainly possessed all the characteristics of a genius. But his genius was for decoration, not for illustration, and although born and successfully trained among artists who vied with each other to imitate Nature accurately, he soon discovered

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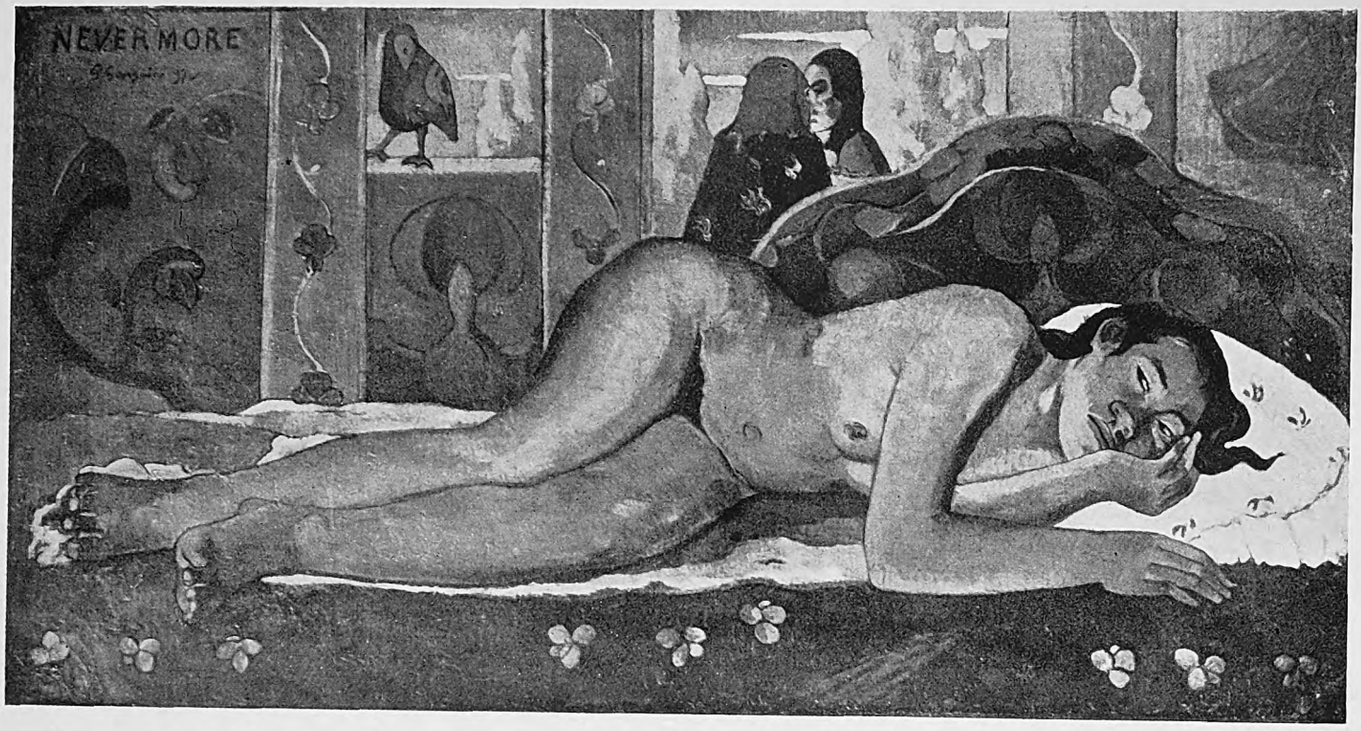
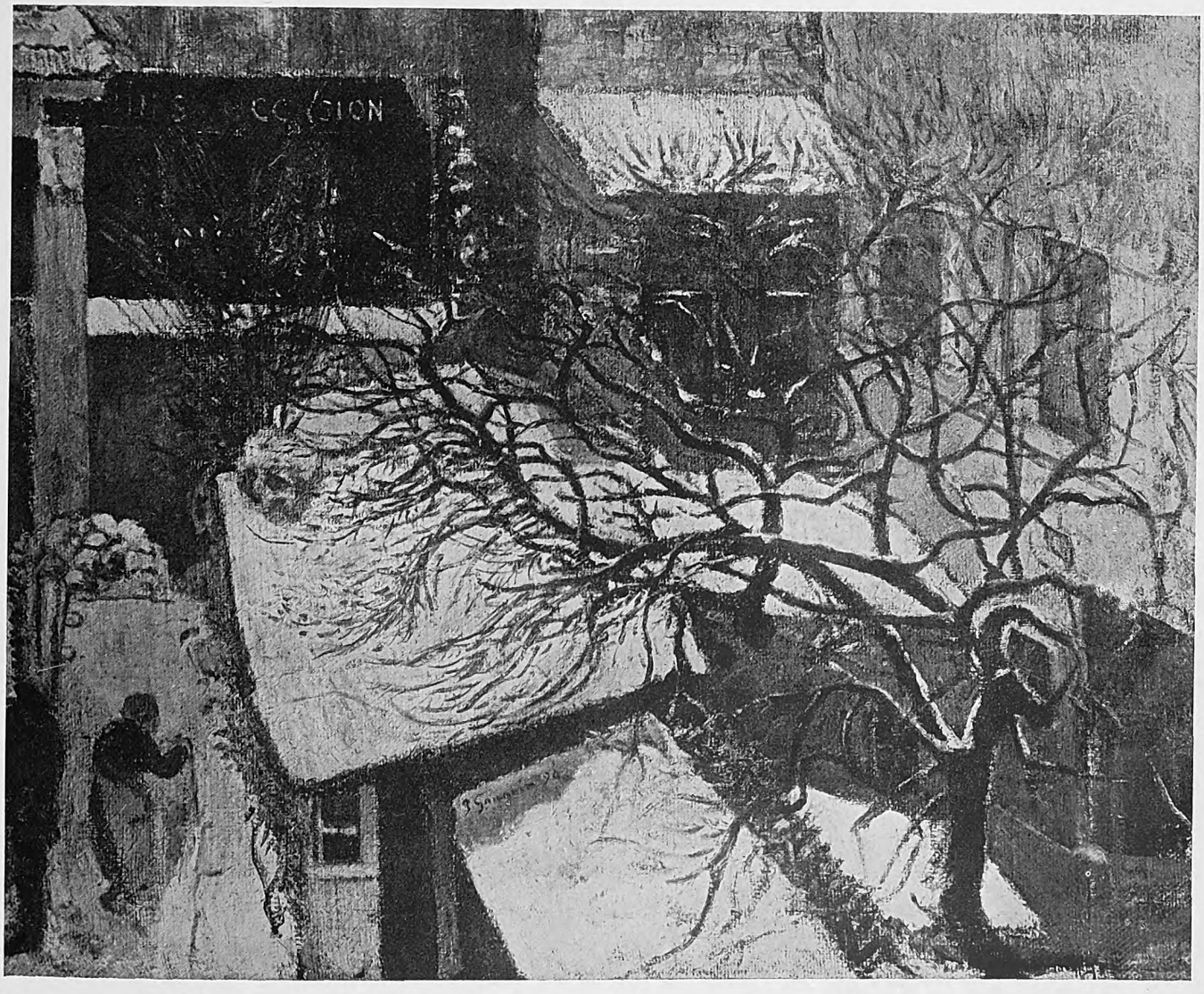


A—Nevermore, by Gauguin. Canvas, 58.4 cm. by 110.5 cm. (Mr. H. C. Coleman)



B—Snow Scene, by Gauguin. Canvas, 69.9 cm. by 88.9 cm.

Monthly Chronicle : Gauguin Exhibition (Leicester Galleries)

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that financial success in that environment meant spiritual death. He could no more gratify his desires by the use of oil paint to mirror with scientific precision the objects and the life that surrounded him than could a mediaeval craftsman. He yearned to create form and colour of his own, relegating impressions made directly from Nature to a lesser place in his mind, to be stored and accumulated there so as to enrich and enliven the imagination. He built up *ensembles* of forms and colours impulsively, not logically. A form in one part of the canvas was felt by him to imply forms in the other parts, whether his observations from Nature corroborated the result or not. Thus he was a founder of one branch of modernist art, which is the outcome of the exercise of "instinct," not of reason as is the case with representational art. The fallacy that the reverse is true has all but destroyed æsthetic criticism for decades. Design is essentially unscientific, illogical and emotional, representation it is that demands a scientific process.

The Leicester Gallery exhibition shows quite clearly the whole series of phases through which Gauguin's art passed. Charming as many of the pictures from the two Breton periods are, and strikingly original as are many of those painted when the artist first arrived in Tahiti, it is in the latest works that he invented a method of expression that was at once quite his own and that at the same time attained to a dignity of form and a sonority of colour which place these works apart from anything else that was ever done in art before or since. *Poèmes Barbares* is such a picture. From this period also is the magnificent *Nevermore* on PLATE A. The other illustration, *Snow Scene* [PLATE B] belongs to that curious moment in Gauguin's career when, having come back to France penniless from Tahiti, he revisited Brittany before returning for the last time to Polynesia.

The exhibition is arranged in a most scholarly way, and the little catalogue contains, besides the usual material, a short but sufficient biographical note, an informative and sympathetic first-hand account of Gauguin written by Mr. A. S. Hartrick, and a bibliography.

R. R. T.

THE ANTIOCH CHALICE.—We hope to publish in our next month's issue an article on this problematical piece. In view of the sensational character of some of the views that have been expressed regarding the origin and significance of the vessel, we feel that our readers are entitled to a full critical discussion. We are glad to be able to say that Sir Martin Conway has kindly undertaken the work of investigation and hopes to contribute an article on the subject in our September issue.

PORTRAIT OF A SPANISH GIRL, BY VELAZQUEZ.—In our notice last month of the exhibition at the Greatorex Galleries of Mr. A. L. Nicholson's old masters we spoke of the above picture, which was reproduced as our frontispiece, as though it had been included in the exhibition. This was not the case, although it is the property of Mr. Nicholson.

LETTER

"REMBRANDT PROBLEMS."

SIR,—At the Rembrandt Exhibition in Amsterdam, held some years ago, Mr. John S. Sargent, the portrait painter, was asked by his friend, Mr. John J. Chapman, what had most impressed him in the exhibition. Mr. Sargent's answer was: "That one man should have painted in so many different ways." Every student of Rembrandt, with even a slight knowledge of technical methods, must have had Mr. Sargent's experience and his perplexity. It is not the different manners of the *Anatomy Lesson*, the *Night Watch*, the *Syndics*, the *Jan Six* and the *Brunswick Family Group* that prove perplexing. They are but natural developments one of another, variants of a constant, and the last agreeing quite perfectly with the first. The mental confusion comes when we find Rembrandt, in 1632, doing the broad *Anatomy Lesson* and then at the same time the petty and spotty *Rape of Europa*, and the smooth little Samaritan of the Wallace Collection; in 1642 the commanding *Night Watch*, and shortly thereafter the superficial and sweet *Woman Taken in Adultery*, of the National Gallery, London; in 1654 the masterful *Jan Six*, than which nothing could be simpler, and surer in handling, and then, in the same year, the kneaded and tortured *Portrait of an Old Man*, at Dresden; in 1668 the heavily-loaded *Family Group*, at Brunswick (the last and most wonderful phase of all), and in the same year the cold whites, the thin drawing, the smooth surfaces of the Yussupoff portraits.

These contradictions are not to be explained away as moods, or idiosyncrasies or temporary impulses. They are artistic somersaults such as no other painter in art history ever performed. Nor are they explicable as the versatility of genius. Dr. Hofstede de Groot has stated, in explanation of the unusual handling of the *Young Titus* in the Cook Collection, that "no method was strange to the great artist." If we concede such a premise, it is quite apparent that Rembrandt could have painted the *Rokeby Venus* in the National Gallery and the *Helen Fourment and Children* in the Louvre. There

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never was a painter about whom such a statement could be made. As for versatility, it is not characteristic of genius, but rather of the imitator and the jack of all trades. Genius is very singular in its point of view and method of working, and is always trying to say over again the same thing, but to say it better. How does it happen that the connoisseur in a gallery quite new to him has little difficulty in picking out from across the room a Titian, a Velasquez, a Frans Hals, a Holbein? Is it not because he has seen each one of those painters, after his own peculiar manner, do that very thing in just that way two dozen times or more? What is the basis of connoisseurship in pictures if not analogy, likeness, repetition? The artistic individuality of a Rubens, a Goya or a Watteau acts thus and so because it cannot very well act otherwise. A way of thinking and feeling, a point of view, a method of handling are formulated and become a settled manner or style that holds throughout life. What is sometimes called "the personal equation" is responsible for this. Everyone's endowment is peculiar to himself.

But Rembrandt, if we are to believe all the pictures attributed to him, is a flat contradiction of personality, or rather he is two dozen personalities in one, a syndicate of painters. Nothing illustrates this better than the portraits of him, said to be painted by himself. There are some sixty or more of these Rembrandt portraits, and each one of them, with two or three exceptions, is different from the other. The number is startling enough to begin with. Why should any painter paint his own portrait sixty times? And how could he see himself in a mirror as sixty different potentialities? Finally, how could he paint himself in sixty different manners? Does anyone write novels, or operas or plays, or make speeches, or even sign letters in sixty different ways? The Rembrandt portraits are too great a strain upon credulity. I have offered the explanation that they were done at different times by pupils, that Rembrandt probably sat as a model for his portrait classes, that when a pupil did an exceptionally good head the master put it aside, had the Rembrandt signature put on it as the shop trade mark, and sold it like other art produce of the shop. Sandrart, who knew Rembrandt from 1637 to 1641, says that Rembrandt's pupils paid him one hundred florins apiece annually, "exclusive of his profits from their pictures and engravings, which, in addition to his personal gains, brought him in some two thousand to twenty-five hundred florins." Many of the Rembrandt portraits are tentative sketchy affairs which should further carry out the suggestion that they were done by students working in a portrait class.

The biblical and historical pictures in the Rembrandt *œuvre* show the same variety of view and handling as the self-portraits. It is not possible to accept them as the work of one man. The Rembrandts in the Kaiser-Friedrich Museum at Berlin contradict and deny each other from one end of the room to the other. There is no analogy or affiinity between the loaded surface of the *Man in the Golden Helmet*, the flat-brushed surface of the *Hendrickje Stoffels*, and the thin, pretty surface of the *Minerva*. The same tale is told at the Dresden Gallery, the Old Pinacothek, Munich, the Louvre, Paris, the Metropolitan in New York. The visitor is always surprised that one man could do so many different pictures in so many different manners. The director of the National Gallery, London, has been recently reported to the effect that he was quite well satisfied with the Rembrandt attributions in the Gallery. But his satisfaction is not shared by everyone. There are the same contradictions here as elsewhere. The strong virile surface of the *Philips Lucasz* (No. 850) of 1635 causes one to wonder if the same hand, five years later, could do the dead copyist surface of the Rembrandt self-portrait (No. 672). The two portraits should be closely compared for the life and death of them, the strength and weakness of them. And again, how is it possible for a painter in 1657 to do the free, flowing brushwork of the *Jewish Rabbi* (No. 190), and then in 1661 the heavy plastery work of the *Capuchin Friar* (No. 166), or the smooth commonplace brushing of the *Portrait of a Woman* (No. 237)? The dates really signify little, because there is nothing in common between the pictures I have contrasted. They do not proceed from a common source and do not explain themselves on the theory of development; they proceed from different personalities and remain different to the end.

Had I the space at my disposal it would not be difficult to show that the pictures in the Rembrandt *œuvre* are just as widely divergent mentally and emotionally as they are technically. The mind, the emotions, the eye, the hand are all of a piece, and work together. There should be no more confusion over Rembrandt's thinking than over his brushing. The mind that conceived the *Anatomy Lesson*, the *Jan Six*, the *Syndics*, the *Jewish Bride* never bothered itself with the grinning, smirking grotesqueries, the pretty, sweet inanities, the harsh, brutal *ébauches* that are to be found in such numbers in the *œuvre*. But I cannot go into the mental or the æsthetic of Rembrandt at this time.

Yours faithfully,
JOHN C. VAN DYKE.

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EDITORIAL: *Sir Claude Phillips*

IT is our sorrowful duty this month to strike off from the list of members of our Consultative Committee a name that is at once one of the most familiar and the most distinguished. Sir Claude Phillips, at the age of seventy-eight, in the early morning of August 9, died.

He was the most dignified figure in the art world. The inborn decorum of his mind coloured not only his manners and his bearing, but everything he felt, said, or wrote. That is the sharpest impression his personality leaves, at least on those who did not know his rarer and more intimate qualities. Throughout his long career as an art critic he was never known to stoop to any act that had even the appearance of ignobleness. His actions were continually governed by a set of principles which accorded strictly with his conception of honour. From these principles he never deviated and he was preternaturally sensitive to any hint that it might be otherwise. Though no scholar offered his knowledge more freely to collectors and art students than Claude Phillips, in doing so he was ever suspicious lest it might be thought he looked for some return. Often he refused even to look at a picture if it entered his head that his opinion was being sought so as to enhance the market value. This characteristic raised him very high in the estimation of all who dread the tendency to mingle scholarship with affairs, but that it had sometimes unfortunate consequences all who knew him well can attest. It sometimes made him avoid and misunderstand worthy people whose natures did not permit them to conform to such a standard, and in his profession it tended to bias his judgment in favour of all that had or once had had an aspect of majesty. Thus he instinctively shunned contact with periods, movements and figures in art history that seemed tainted by commonness, and opened his heart fully only to what had some claim to grandeur. In the same way the most ancient art institutions of his day were, in his mind, for that reason, the most important and he treated them accordingly, although he might confess in private that they were earning his praises cheaply. We think that this trait in his character became more evident as he became older, and as the generation grew less ceremonious and elaborate in bearing, franker of speech and more sceptical of mind, he had more and more difficulty in maintaining himself as he wished to be. Many a member of the younger generation was puzzled by the quickness with which he took offence at what he conceived to be vulgarity; such offence he never forgot. Controversy was obnoxious to him. His tongue could be very sharp when he pleased, but he scorned to exercise it in the market place.

Our readers must have noticed that for some years past he did not contribute to the BURLINGTON MAGAZINE, and we should like here to say that this was solely because he feared that his advancing years might have weakened his judgment or that he might be drawn into some controversy about "attributions," a prospect that latterly distressed him exceedingly. But he was not only a cordial friend and a most diligent and appreciative reader, but was ever on the watch for a chance to give us advice, to encourage and, almost more valuable, sharply to criticize our opinions. No one was more appreciative of our efforts, and he often praised some article he had selected, being particularly enthusiastic over those contributed by a distinguished foreign scholar on Titian and Tintoretto, masters Claude Phillips almost worshipped. He was annoyed if his copy of the Magazine came to him a day late and within an hour of its arrival he was liable to send us a peremptory note about some statement contained in one of the articles, making it necessary to go immediately to his house at Ashburn Place, pass an hour or two with him among his pictures and his flowers and hear him state his case. On these occasions much was to be learned from him, and it was impossible to fail to be impressed by the accuracy with which he quoted from books and from our own pages and by the almost miraculous way in which he could recall the contents of a thousand picture galleries and private collections, many of which he had not visited for twenty or thirty years.

When he cared for anyone he cared deeply. Nothing could be more touching than his continual references to "my dearest Eugénie," the sister with whom until her death he had lived. Since then his lonely bachelor life was sweetened by the presence of a small circle of very intimate and devoted friends, between whom and himself there existed a quite unusual bond of tenderness.

That gift for friendship, his power of understanding the personality of artists through their work, his long familiarity with art and literature, and his intensely æsthetic temperament enabled him to reconstruct an artist in an extraordinarily complete way. There were times when he spoke of Watteau and other favourite masters almost as though he had known them. Indeed his imagination was peopled by the figures of painters, sculptors, poets, musicians, whose works and ways he studied not as a task but as a quite necessary pleasure and luxury.

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There was no abrupt division between memory and imagination, and sometimes one who knew nothing of artists' names would have had difficulty, in hearing him talk, to distinguish between the living and the dead, between those he had known in life and those he knew through art. Perhaps another reason for this was that when Claude Phillips spoke of art and artists there was never in word or tone or gesture the slightest hint of pride of knowledge. Anything like boasting was foreign to him. The ambitions of his life had all been satisfied, he had become what he had wanted to be and could be described without exaggeration as a contented man.

It was his keen desire that he should remain well enough to continue his journalistic work, and with great earnestness he would enquire of one whether one of the articles he was happily able to continue to publish in the *Daily Telegraph* showed any falling off. Latterly the thought of death was much in his mind, but even in referring to that he maintained all his old dignity and good humour. "Do come," he said a few weeks ago, "and see me again soon." Then, with a twinkle in his eye he added, "Though I fear it very possible you will be like the man in the play who asked at the door of his friend's house, *Comment va Madame*? and was answered by her servant, *Madame ne va plus*." In this vein he frequently alluded to his own death to which he was very peacefully resigned.

The circumstances of his life as a man have been sufficiently recorded in the Press, where special reference has been made to the fine work he performed during the early years of his keepership of the Wallace Collection (1897-1911) and to the many occasional services through advice and otherwise he was accustomed to offer to those in charge of the London picture galleries and museums. He considered it the greatest privilege to be allowed to do what he could for any English art institution, and it was a particular pleasure to him when he was consulted by the Director of the National Gallery.

To look over his life as an art critic is to look over a vast accumulation of articles through which until his death he was wandering once more with the idea of republishing a selection in volume form. We hope that this may now be done. As literature his writings had much of the eighteenth century spaciousness of language and style. As art criticism they were singularly rich in material facts, and the argument was fortified by a wealth of illustration. This was because he never had any temptation to confine his studies to any particular branch of art or any particular school. The whole art of the world, including the work of the youngest living artist, he regarded as within his province, and he viewed with concern the modern tendency of specialist critics to turn from a work of art because it did not belong to a favourite period. This readiness to consider on their own merits whatever works of art came his way was typical of so truly æsthetic a temperament, but Claude Phillips had no particular æsthetic theory of his own, indeed he was hardly if at all interested in theories concerning art. This, too, had probably the effect of freeing his mind to consider pictures in accordance with the first hand impression they made on him.

Apart from the multitude of articles that appeared in the *Daily Telegraph*, the BURLINGTON MAGAZINE, the *Gazette des Beaux Arts*, the *Portfolio*, the *Art Journal*, the *Magazine of Art*, *Quarterly*, *Edinburgh*, *Fortnightly*, *Nineteenth Century and North American Reviews*, Claude Phillips published the following books which are still indispensable to students: *Life of Sir Joshua Reynolds*, *Life of Frederick Walker*, *Life of Antoine Watteau*; *The Picture Gallery of Charles I*, *The Earlier Work of Titian*, and *The Later Work of Titian*.

THE ANTIOCH CHALICE
BY SIR MARTIN CONWAY

THE famous—shall I say the notorious?—Antioch Chalice is a silver bowl of simple form on a short stem. It is 19 cm. high and would be about 15 cm. in greatest width if it had not been somewhat pressed out of shape. The bowl is two-fold, a roughly fashioned inner bowl, which is quite plain, and an outer covering of chased open work wrought into vine tendrils with figures and birds among the leaves and grapes. The base is adorned with lotus petals, the bulb of the short stem with a palm wreath. Above that a lotus flower (in one piece with the stem) opens out and forms the bottom of the outer cup. The vine is wrought into twelve loops with a figure in each. There are also doves, snails, a rabbit, a butterfly, and a grasshopper, also a large eagle with outspread wings standing on a basket, apparently filled with bread. A row of rosettes and one star surround the rim. All this decoration was gilt, and so were the stem and foot. It is asserted that the gilding on the lotus flower and all below it is of a paler gold than on the rest of the decorative work. The roughly fashioned inner cup might well enough have been a later

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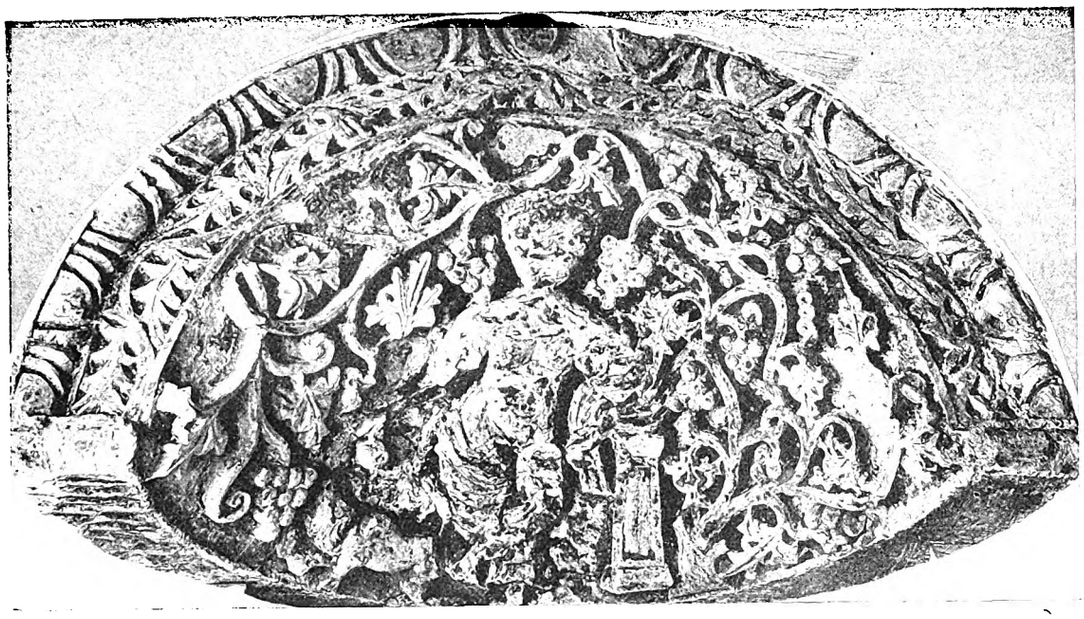
B



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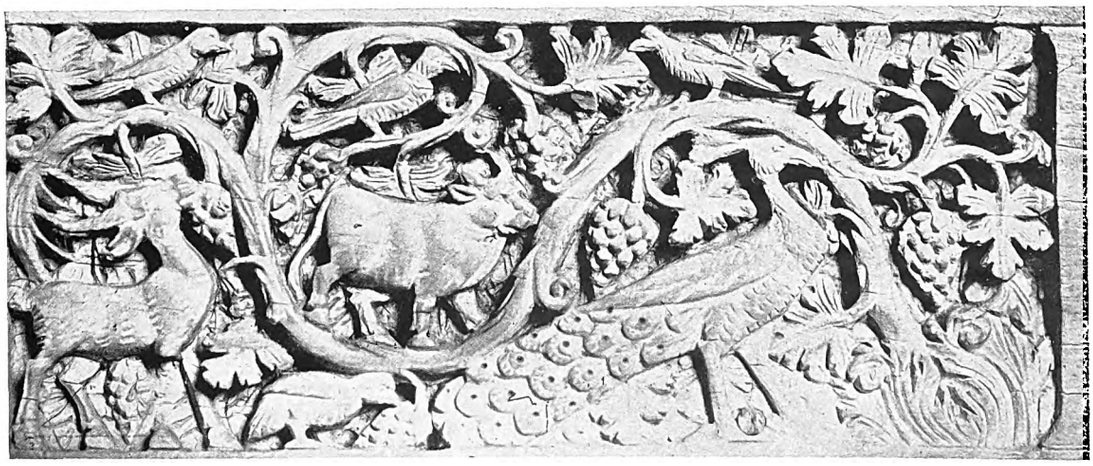
E

F



B—Sculptured semi-dome of a Coptic niche. Sixth century (Cairo Museum); *C* and *E*—Back and front of a carved ivory fragment. Fifth and sixth century (Cairo Museum); *D*—Detail from the Antioch Chalice; figure of Christ (Kouchakji Frères); *F*—A panel of the Ivory Throne; *circa* 550 A.D. (Ravenna)

Plate II. The Antioch Chalice

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substitution for some original accidentally destroyed. I suggest that this original was of coloured glass. Obviously the open work design would find a more suitable and effective completion in a coloured and transparent background than in the rough opaque silver filling.

The suggestion that the inner cup is a precious relic which the outer was constructed to decorate and contain is not likely to meet with general acceptance among archæologists. Some of the earliest chalices which have come down to us or of which record exists were of glass; others were of wood and that may have been the material here also originally applied. There is at the Hermitage in St. Petersburg an antique cup of red glass with an open work metal covering which came from Tiflis. Glass chalices approximately of this form are exemplified by one from Gizeh in the Berlin Museum, another formerly in the Homberg Collection, and one from Porto depicted by Rohault de Fleury (*La Messe,* iv, Plate 276). These date from the fifth or sixth century. They may be compared for form with a silver Sassanian vase of the fifth century which is in the British Museum.

I have called this cup a Chalice and such indeed it appears to have been, for the decorative design of the envelope is obviously of religious significance. The central position on what we may assume to be the front of the cup is occupied by the seated figure of Christ with a lamb beside Him and a dove in the foliage over His head. He holds in His extended right hand a plate on which are certain objects, perhaps small loaves of bread. The eagle on a basket is beneath His feet. On the other side or back of the cup is a youthful figure likewise seated and with extended arms holding a scroll, but the detail over His head appears to have been broken away and all that remains is a great bunch of grapes. Ten venerable seated figures are arranged among the vines about and in direct relation to these two central ones. They bear the normal aspect of Apostles and each holds a scroll. A fourth or fifth century example of such scroll-holding figures seated in chairs will be found reproduced in Garrucci's *Vetri Ornati* (Plate xviii, 3), and one may also find analogies in the mosaics in S. M. Maggiore at Rome. It is stated that emblems can be traced roughly scratched upon some of the chairs, and attempts have been made to assign them a meaning. They are no part of the original design and may be of any date.

Regarded as a whole the decoration is finely designed, well distributed, and well executed so far as the cup in its present much oxidized condition enables us to judge. It is of a well-known type whereof numerous examples still exist. Space and opportunity permit me only to name and illustrate a few, but their number might be increased largely. What we must seek for is a network of fine foliage distributed over a surface and made to include human and animal figures. Every reader will remember how from Hellenistic throughout Imperial Roman times the development of foliated decoration to cover flat or curved surfaces went forward and how high a quality this kind of work attained. I may cite as an example of a treatment of the vine very similar to that on the chalice certain architectural fragments from the Palace of Justinian which are displayed and preserved in the Museum at Constantinople. Many Byzantine *plutei* and sarcofagi of like date are adorned with similar vine tendrils enclosing birds as an integral part of the design. A well-known example is at S. Apollinare Nuovo at Ravenna. It is, however, not in work produced at Byzantium or in Italy, but rather in the ivories and other sculptures that came out of the workshops of Egypt, the Levant, and Asia Minor that we find the closest analogies to the decoration of the Antioch Chalice. On first beholding it I suppose that most persons acquainted with Early Christian Art will have the Sixth Century Ivory Throne at Ravenna recalled to their memory. The more closely they are compared the more intimate will the connexion between them appear. Those familiar with the sculptured adornment of the Palace of 'Mschatta will find further confirmation for that first instinct which made them turn for illustration to Syrian artists and, I may add, to the kindred and contemporary schools of Egypt. What we have to find is decoration in which not merely birds and beasts but human figures also are included in an enveloping tracery of vine tendrils. Had the climate and soil of Syria proved as preservative as those of Egypt we might have confined our attention to Syrian examples, but Egyptian will serve our purpose equally well and they are very numerous. The first example that occurred to me is an ivory plaque in the Museo Civico at Trieste. It contains two mythological subjects enclosed in a frame of the kind we seek. The Coptic Galleries in the Museum at Cairo, however, present us with even more striking parallels. Their contents have been so well published and illustrated in Dr. Strzygowski's Catalogue that it would suffice to refer the reader to that and leave him to form his own conclusions. Few, however, are likely to have it at hand or easily accessible; I therefore illustrate a couple of examples as vouchers for the rest. The first [PLATE II, B] depicts the sculptured semi-dome of a small apse or niche of a common Coptic type. The close resemblance in style of

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design between this and the chalice so leaps to the eye that I need not waste words on details. Scarcely less decisive is the comparison invited by the ivory fragment [PLATE II, D, E] which is carved on both sides and shows a like combination of figure and tendrils. This fragment is linked by Strzygowski with two of the panels on the pulpit in the cathedral at Aix-la-Chapelle, also with a Ravenna ivory plaque with Apollo and Daphne, and with an ivory in the Louvre bearing a Saint on horseback on one side and vine tendrils on the other. Both the examples here illustrated and a great many more like them date from the fifth and sixth centuries, the style being commonest and best perfected in the sixth. For the reasons thus briefly stated and economically illustrated I have no hesitation in assigning the Antioch Chalice to that approximate date and if I were driven to fix its time of origin more exactly I should venture to ascribe it to somewhere about the year A.D. 550.

It follows from the foregoing that I have little sympathy with the later lucubrations of Dr. Eisen in relation to the Chalice. His first publication of it in the pages of the *American Journal of Archæology* in 1916 (p. 426, see also 1917, p. 170), was a moderate statement for which students of Early Christian Art were duly thankful, though most of us were then unable to accept his conclusions. We little foresaw the developments which were to come. He now challenges[1] all and sundry with a two volume folio work for which we are asked to pay some £35—the very price raises perplexity in every serious student and excites doubts of the genuineness of the thing itself where no doubt existed before. Pages of talk about the "lift of inhalation" and the "expansion of the chest" as affecting Greek art carry no conviction but deepen distrust. The "Dynamic System of Symmetry" impels us no whither. To be charged £35 for this kind of stuff is an insult even though one of the volumes consists wholly of processed reproductions of photographs (natural size and enlarged) of every aspect and every detail of the Chalice itself. If half these superfluous plates had been devoted to the reproduction of illustrative material we might have been thankful. Why are we not given photographs of the other objects found at the same time?

The story we are invited to believe is that some workmen digging at Antioch in 1910 obtained access to underground chambers filled or partly filled with an accumulation of rubbish out of which they unearthed this Chalice, another unornamented silver chalice with inscriptions of the sixth or seventh century, three silver book-covers attributed either to the third or fifth century, a large ceremonial Cross inscribed on front and back, and some "decayed silver." Where are all these things? They were found together and probably would throw light upon one another. One suspects, perhaps quite unjustly, that they are kept back because sight of them would contradict the theory of extreme antiquity which it is the owner's and author's desire to maintain. I bring no accusation of purposeful misrepresentation against Dr. Eisen. He seems to me to have done too much brooding and too little unbiased research. He has become like a man with a fixed idea, and the genuineness of such is *ex hypothesi* beyond dispute. The fact, however, remains, and must be quite plainly stated that the money-value of the Chalice would be much greater if it could be proved to be a work of the first century than if it is of a date five centuries later. The cup itself is the same. Its merits and defects are what they are; its quality as a work of art is what it is, and these factors are not altered by the date whether it be this or that. But the money-value is a different question. Whoever owns the Chalice must be influenced in the world of to-day by considerations powerfully affecting that. If the Chalice was actually made in Syria during the lifetime of the Apostles, the claim that their figures on the cup have authority as likenesses, though by no means even then a strong claim, would make a certain appeal to serious historians, but it might be less honourably employed to impose on the credulity or excite the emotion of simple and pious people. To me the heads appear to be purely conventional and I can discover nothing portrait-like about them. The drawings that are issued in Dr. Eisen's big book, like all restorations, possess qualities which have arisen in the draughtsman and are not visible in the originals to an unprejudiced eye. When a work of art is the property of a public museum and is out of the market for good and all, it can be discussed with an impartiality which the element of money-value does not disturb. So long as a thing is or may be for sale it behoves archæologists to regard with suspicion publications relating to it which bear on the face of them the evident signs of what we now call propaganda and used to describe as advertisement.

[1] *The Great Chalice of Antioch on which are depicted in sculpture the earliest known portraits of Christ, Apostles, and Evangelists.* By Gustavus A. Eisen. New York. (Kouchakji Brothers.)

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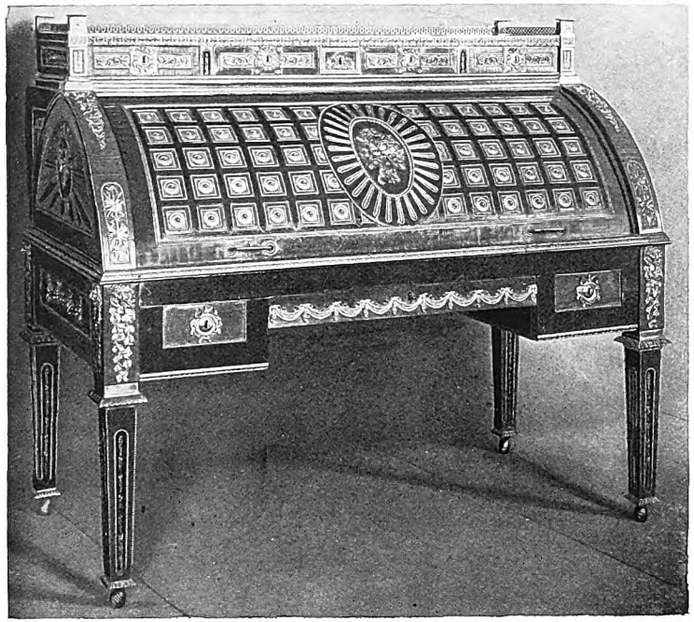
A—Commode in the manner of David Roentgen. 0.88 m. by 1.32 m. (Wallace Collection, XI, 20)

B—Commode from the Schloss, Berlin. (Now in private possession)

C—Bureau signed D. Roentgen. Lot 323 in the Sale of M. Jacques Doucet, 1912. 1.3 m. by 1.15 m.



D—Lower part of Commode by David Roentgen. 1.28 m. by 1.45 m. (Louvre, No. 150 in Dreyfus Catalogue: from the Empress Catherine II's Collection: Legacy of Baron Schlichting)

Plate I. French eighteenth-century Furniture in the Wallace Collection—XI

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FRENCH EIGHTEENTH-CENTURY FURNITURE IN THE WALLACE COLLECTION—XI

BY D. S. MacColl

DAVID ROENTGEN

AT the end of my February article I dismissed rather cavalierly a commode (Gallery IX, 20) which bears the suspicious signature RIESNER. I had thought it might be English; an authority on English and other furniture claimed it for Dutch. It is not an attractive piece; the poverty of its bronzes with their ribbed ground especially seemed to rule it out from actual French fabrication. But there are few objects in the Collection that have not one interest or another, and the enviable museum-memory of Dr. Von Falke of Berlin detected its German origin and its connection with the German-French school of David Roentgen. As the only example in the Collection of his famous style in marquetry I reproduce it here [PLATE I, A] along with some pieces by Roentgen himself and one of his followers.

"David", as he came to be called, survived, in the nineteenth century, the oblivion that fell on almost all the eighteenth century *ébénistes* with the exception of Boulle and Riesener: his name, indeed, passed into literature as that of the typical maker of fine French furniture, particularly in that line of ingenious mechanical contrivance which his countrymen Oeben and Riesener had developed. Goethe, in his description of the box inhabited by a fairy, says:

> If ever you have seen one of Roentgen's bureaux; how at one pull, a multitude of springs and latches gets in motion, and writing-board and writing material, letter and money compartments all at once, or in quick succession, start forward, you will partly conceive how this palace unfolded itself, into which my sweet attendant now introduced me. (*Wilhelm Meister's Travels*, c. XVI)

I am haunted also by the recollection of a passage in which Disraeli had pictured Lord Monmouth (or was it Thackeray describing the treasures of the Marquess of Steyne?) as surrounded by the works of "David." Disraeli painted with a full but inaccurate brush; he speaks of walls covered with light blue satin, holding, in silver panels, paintings of beautiful women by Boucher, "carpets bright with the fancies and vivid with the tints of Aubusson *and Axminster,*" and paintings in encaustic by the first German masters; but among these splendours I have not been able, in a hasty search, to find the phrase. It seems, however, that the third or fourth Marquess of Hertford was supposed to possess works by Roentgen. In the catalogue of the collection lent to Bethnal Green in 1872 by Sir Richard Wallace figures, under No. 1154, this notice:

> Upright Cabinet, Marquetry and Gilt Metal Ornament and Mounts: French, late eighteenth century. *The marquetry is by David.*

Again, in the list of works by Roentgen in the *Décorateurs du Bois* by Vial and others, three pieces are said, I do not know on whose authority, to be in the Wallace Collection, namely:

1. Table à ouvrage à quatre faces, avec marqueterie.
2. Bonheur du jour en bois de rose et plaques de marqueterie représentant une lyre et un casque.
3. Commode acajou, décorée de figures allégoriques en marqueterie.

The first of these three, the work-table, cannot be identified among the pieces now in the Collection.

The second is probably the upright *secrétaire,* oval on a bevelled square, here reproduced [PLATE III, G]. It is not in rosewood, but in tulip, purple, and other woods: the subjects, however, of the upper and lower inlaid panels include a lyre and a helmet, and *bonheur du jour* may pass as a description. This was probably also No. 1154 at Bethnal Green, though the label of that collection is not now to be found upon it. This *secrétaire* is well made and unusually finished inside, in the parts not exposed. It was assigned by Molinier to Riesener, and the chasing of its mounts to Gouthière. Some of the features of Riesener's work it has, and in form it is one of our prettiest pieces: the bronzes, if not first-rate, are finely finished: the ascription, therefore, is not improbable, though the maker's stamp is missing. On the other hand there is nothing beyond tradition and interior finish to connect it with David Roentgen; for the marquetry is not in his peculiar manner, to be described presently.

No. 3, the mahogany commode with allegoric figures in marquetry, must be the piece to which I have already referred [PLATE I, A]. Dr. Von Falke has kindly furnished me with the photograph of one very closely corresponding, differing indeed only in proportions and small variations of detail, which is now in private possession, but came from the Schloss, the royal palace in Berlin, where others of the same type remain [PLATE I, B]. They furnished the rooms of King Friedrich Wilhelm II, now known as the Königskammern. That King was a patron of Roentgen, who made for him one of his elaborate cabinet-bureaux with marquetry panels of architecture and figures, surmounted by an Atlas-supported clock and musical-box, and finally crowned by a figure of

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Apollo with his lyre.[1] It is on record that David Roentgen of Nieuwied supplied certain pieces for the King's rooms when they were furnished in 1786-90, and these are extant; but for reasons of economy the greater part of the furnishing was handed over to local cabinet-makers working in the master's manner. It may be assumed, therefore, that the Berlin commode and that of the Wallace Collection belong to this commission. The signature on our piece, which differs in lettering as well as spelling from Riesener's stamp, is conceivably the name of one of the Berlin workers, but more probably a forgery.

What is known of Roentgen's life and activities is very fully recounted by the authors of the *Décorateurs du Bois*, and summarized by Comte F. de Salverte in his recent book, reviewed elsewhere in this number. He was born at Herrenhag near Frankfort in 1743. His father Abraham, also a cabinet-maker, joined the Moravians during a stay in London, and persecution of that sect finally drove him to Nieuwied on the Rhine. He retired in 1772 and handed over the business to his son, who developed it with great energy. David paid a first visit to Paris in 1774, where he established connections and was favoured by the Queen. He returned in 1779 with his partner Kintzing (they were known in Paris as "Les Allemands"), followed by wagons packed with merchandise, including a monumental bureau for Louis XVI, which disappeared under the first Empire after having been in the hands of a clock-repairer. This was of the family of the cabinets made for the King of Prussia, the Emperor in Vienna, the Empress and Emperor of Russia, and the Pope. Roentgen sold his furniture through various dealers in Paris, and was obliged to join the corporation of *ébénistes* in 1780, but flitted about, serving, among his other activities, as a messenger between Marie Antoinette and her mother, and enjoying an international reputation. At the Revolution he was treated as an emigrant and forfeited his possessions in Paris. War and invasion caused him great losses at Nieuwied also; he retired from business in 1796 and died at Wiesbaden in 1807. Roentgen was evidently a first-rate *exploiteur*, with a hundred workmen at his Nieuwied factory, and establishments for sale in several capitals. What part of his production was due to his own skill it is more difficult to determine. The mechanical ingenuities of musical boxes, elaborate secret devices of drawers and other features, and the complicated lock that pleased Louis XVI were probably due to his partner, the clock-maker, Pierre Kintzing. We know also the name of a *marqueteur*, Chrétien Krause, employed on the Louis XVI bureau, and that of the Coblentz painter, Janvier Zick, who designed the figure subjects of Roentgen's inlays. The feature of this inlay work that attracted admiration was the supersession of burning, smoking, engraving, and other devices for rendering shadows and nuances by a mosaic of woods of varying colour and tone.

Here is the description, by Pahin de la Blancherie, of a *table-chiffonière* exhibited by Roentgen at the Salon de Correspondance in 1779:

> Le dessus de cette table représente un groupe de bergers en marqueterie d'une façon tout à fait différente de celle dont on à fait usage jusqu'à présent. Toutes les figures sont très bien dessinées, les nuances et les ombres sont composées de petites pièces d'un bois fort dur et compact. Cette façon de marqueterie ressemble à la mosaique en pierre et est travaillée de la même manière de sorte qui les ombres ne sont ni brûlées ni gravées ni broyées avec de la cire ou de la fumée, comme on s'est obligé de des imprimer jusqu'à présent, mais solidement marquées en petites pièces de bois duement nuancées.

The medallions on our commode give a modest example of that procedure, but the table-top at South Kensington in the Jones Collection is one of the notable pieces of figure-work, one panel (a *bergerie*, as on the table described above), signed with an R and the other with the device $\frac{4}{R}$. Comte de Salverte interprets the 4 as the fourth letter of the alphabet, D. In the same collection are examples of another and widely differing kind of design, bunches of flowers with thin loops or straggles of ribbon. These are unsigned, but identified by their resemblance to the decoration of the signed bureau [PLATE I, C] that formerly belonged to M. Jacques Doucet, whose collection was rich in examples. This kind of work is found chiefly on small tables and *secrétaires*.

The remaining type is the group of elaborately devised mahogany bureaux with features from classic architecture, crowned by a figure or group in gilt bronze. The Schlichting bureau, now in the Louvre [PLATE I, D] is a transition piece, heavily based upon Riesener and Carlin. The Hermitage bureau [PLATE II, E] shows the final stage,[2] and illustrates the appearance of those monuments when opened up. Roentgen's style was closely followed by an *ébéniste* who settled in Russia and worked for the Court. PLATE II, F gives an example of his work. The inwards of this piece open up to deliver a library chair fixed on a sliding pedestal, and the obelisk with the owner's effigy, in this case Catherine's, and attendant figures is the feature which appeared also on Louis XVI's bureau and Baron Schlichting's, and in marquetry on the King of Prussia's.

Finally, I reproduce a bureau from the late Sir Edward Scott's collection, which was sold

[1] Reproduced on Plate LVI of the Comte de Salverte's *Les Ebénistes du XVIIIe Siècle.*

[2] From M. Denis Roche's *Le Mobilier Français en Russie*, as are also the other Russian examples. Full descriptions and documents will be found in his text.

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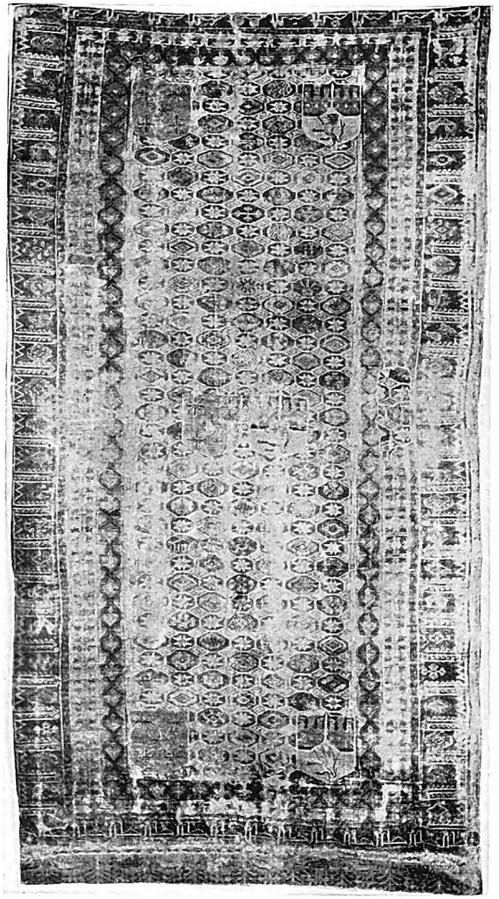
G—Secrétaire in the manner of Riesener. 116.8 cm. by 61 cm. (Wallace Collection, XVIII, 24)

H—Bureau from the collection of the late Sir Edward Scott. Width, 1.55 m.



Carpet, with arms of Juan de Rojas and Maria Enriquez. Spanish, early fifteenth-century. 3.72 m. by 1.96 m. (Herr Hugo Helbing, Munich)

Plate III. French eighteenth-century Furniture in the Wallace Collection—XI

A Spanish fifteenth-century Carpet

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at Christie's on June 26 of this year, lot 137. It was described as "in the manner of Riesener," but I think a comparison with the other examples here given or cited makes it more probable that this heavy affair, with its base, columns, trifling vases, balustered gallery, swags of bronze, and square pedestal at the top, is of Roentgen's make or school. There was doubtless originally a terminal group upon the pedestal [PLATE III, H].

A FIFTEENTH-CENTURY SPANISH CARPET

BY A. VAN DE PUT

A COLLECTION ("Antiquitäten, . . . Teppiche . . . aus suddeutschem Adelsbesitz") dispersed by Hugo Helbing, of Munich, on 5-6 June, included an item of considerable importance to the dating of early Spanish carpet weaving, especially in connexion with the group of carpets which have been from time to time reproduced in the BURLINGTON MAGAZINE. Definite evidence pointing to the fifteenth century as the period of their manufacture was, it will be remembered, adduced as regards carpets in one or two varieties of the same style characterized as follows:—

1. A carpet with a central field entirely filled with star shapes formed by continuous meandering lines, and five borders, including a broad band of Cufic lettering and a narrower stripe divided transversely into separate panels, each enclosing a quadruped, bird or a small symbolical or geometrical figure. Directly upon the central field are displayed the arms of Ayala, of Enriquez, and a shield of the order of the Banda of Castile. These arms were identified as referring to Fadrique Enriquez, Lord of Medina de Rioseco, Admiral of Castile, first Count of Melgar (d. 1473) and of his first wife, Marina de Ayala, the parents of Queen Johanna Enriquez (d. 1468), second wife of John II of Aragon [BURLINGTON MAGAZINE, XIX, 347 and pl. p. 311].

2. A carpet with a central field of small octagons and lozenges, the former containing stars, rosettes, etc.; its seven borders include one filled with the star shapes seen in the specimen previously described and a broader band of lozenge pattern. Upon quadrangular spaces in the central field are the arms of Mary of Castile (d. 1458), Consort of Alfonso V of Aragon [BURLINGTON MAGAZINE, XIX, 349].

3. A carpet, its central field of octagons, etc., similar to that of the foregoing specimen, with three borders, one inscribed with Cufic characters with serrated edges, interspersed with groups of small animals and other figure compositions; it has also at either end a broad band figuring an elaborate hunting composition. This carpet was assigned by Mr. W. G. Thomson [BURLINGTON MAGAZINE, XVIII, 100-101 and pl. I, A] to the first half of the fifteenth century. It bears thrice in reserved spaces in its central field the arms of Enriquez, accompanied by anchors, the insignia of the Admiralship of Castile conferred upon Fadrique's father, Alfonso, in 1405, and to himself after the death of the latter in 1429. The representation of the anchors without, not upon a bordure within, the shield, indicates, as I have attempted to show, a date at the very latest not much after 1450 for that of its weaving [BURLINGTON MAGAZINE, XIX, 349].

The carpet brought to light in the Munich sale (lot 224) belongs to the variety represented by Nos. 2 and 3 above considered. Its salient features are seen, in spite of some indistinctness of the catalogue reproduction, to be a central, octagon-filled area; analogous borders, the outer or inscribed one having Cufic characters with serrated edges, also a transverse band at one end shows pairs of animals facing each other in line, the counterpart of the hunting scene in No. 3. In the middle and at either end are depicted two shields of arms, in their dexter and sinister positions respectively—

(*a*) Or five stars in saltire azure.

(*b*) Argent a lion purple mantled of gules and two triple-towered castles or.

In (*b*) we have obviously Enriquez; and, the sale catalogues, advancing Fonseca for (*a*), without, however, stating the individual of each family concerned, goes on to assign the carpet to about 1530.

There appears to be nobody in the pedigree of the Castilian Fonsecas—who were paternally Ulloas from the time of John II—to have allied that family with the Enriquez, until Beatrice, a grand-daughter of Alfonso de Fonseca (d. 1505), who became the wife of a certain Gomez Enriquez. But the coats figured on the carpet stand in the wrong precedence for any but an Enriquez bride and, in fact, it is unnecessary to go outside the family of Alfonso, the first Enriquez admiral of Castile, in order to trace the individuals probably exemplified in this instance. Of the twelve children the pedigree assigns to him, Fadrique—to whom, with his wife Marina de Ayala, we attribute the arms on carpet (I)—was the eldest; a younger daughter was Maria Enriquez, who married Juan de Rojas, or Roxas, Lord of Monçon and Cabia. This Juan de Rojas flourished in the reign of John II of Castile (1407-54), being alcalde

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mayor of the Castilian nobility, and he is specially recorded for the part he played in that prince's raid into Granada, 1431. The arms of Rojas, well known in consequence of their impalement, with the Sandoval bend, by the dukes of Lerma (Sandoval y Rojas), are: or five stars in saltire azure. It is the same coat as that of Fonseca, but the identification as Rojas in this case has its basis not only in a recorded alliance, but in an alliance the date of which confirms and is confirmed by those of other carpets with the Enriquez arms which have been cited. It is to be hoped that still other specimens will be found yielding evidence as to the limits of date involved; certainly the necessity, apparent in some quarters, of supposing the sixteenth century to have been the period when they were woven, need no longer obtain. We now know that in 1456, a date practically contemporary with these specimens, Alfonso V of Aragon had at his court at Naples a *mestre de fer catiffes*, who bore a Spanish name—Francisco de Perea.[1]

[We are asked to state that the carpet is still in the possession of Herr Helbing.]

[1] L. Montalto, "La corte di Alfonso V. di Aragona: vesti e gale," 127. 1922.

SOME DRAWINGS BY ITALIAN PAINTERS OF THE SIXTEENTH CENTURY

BY ARCHIBALD G. B. RUSSELL

THE drawings of the great Venetian painters of the Renaissance are a field that is only now in course of being explored. Much is here being accomplished by the scholarly researches of Baron von Hadeln, whose recent works on the drawings of Tintoretto and Titian have given cause for wonder that the material so afforded for the more intimate study of these masters should so long have been neglected. The sketches of Tintoretto were indeed, though for the most part unpublished, already tolerably well known. They had survived in fairly large numbers and were readily distinguishable, since they reflected in a peculiar and very personal manner the passionate fury of his temperament, differing from those of environing pupils and imitators as a streak of lightning from a flash in the pan. The case of Titian was different. His remaining sketches were few, and the issue was obscured by the fact that the great majority of those traditionally ascribed to him proved on examination to be the work of diverse artists of his own and the succeeding century, whom in many cases it is now possible to identify. Baron von Hadeln's task was accordingly in this instance a very much more difficult one, and it was accomplished with an insight and sureness of judgment that have won him a high place in contemporary criticism.

The question of the drawings assignable to the third of the great triad of Venetian sixteenth century painters is a somewhat less complicated one. Of those formerly attributed to Paolo Veronese, a large number were more or less carefully finished designs carried out in pen and wash, usually heightened with white, on blue paper, and often representing known compositions by the master. The drawings in this group vary considerably in quality, but it is doubtful whether any of them can be referred to the master's own hand. Many indeed have the appearance of belonging to a later period, possibly even as recent as that of the eighteenth century. Authentic drawings by Veronese are unfortunately, so far as at present known, of great rarity. Of the small residuum the type which is most prevalent consists of sheets, apparently derived from sketch-books of the painter, covered with rapid notes of figures and groups lightly indicated on a small scale in pen and wash. The identification of several of these leaves is due to Professor Borenius, by whom they have been published in previous numbers of THE BURLINGTON MAGAZINE. Brilliant as these sketches are and interesting for the light they throw upon the painter's method of work, their slightness and disconnected character deprives them of any considerable artistic importance. A special value, however, attaches to two such pages of sketches contained in the fine collection of old master drawings formed by M. Emile Wauters,[1] from their connexion with the painting of the *Martyrdom of St. George*. Of far greater import and exhibiting rare qualities of constructive draughtsmanship is the small group of studies executed on a larger scale in black chalk, of which the superb *Negro's Head* in the Louvre is the type. The fine and, it is believed, hitherto unnoticed study here illustrated[2] [PLATE II, c] is also of exceptional interest both from its association with the noble canvas of Christ and the Centurion in the Prado, as well as from its intrinsic beauty. In foreshadowing in essential outlines a complete composition of the master, it appears to stand alone among his known drawings. In spite moreover of the smallness of its dimensions

[1] Illustrated in "The Art of the Great Masters as exemplified by Drawings in the Collection of Emile Wauters." By Frederic Lees. London, 1913.

[2] In the Biblioteca Nacionale, Madrid (No. 7254). Black ink on white paper, 4½ in. by 7⅞ in.

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A—The meeting between Doge Ziani and Pope Alexander III, by Leandro Bassano. Detail of wall painting. (Ducal Palace, Venice)

B—Study, here identified as for the Page attendant upon the Doge, in the wall painting by Leandro Bassano. (Victoria and Albert Museum)

Plate I. Some Drawings by Italian Painters of the Sixteenth Century

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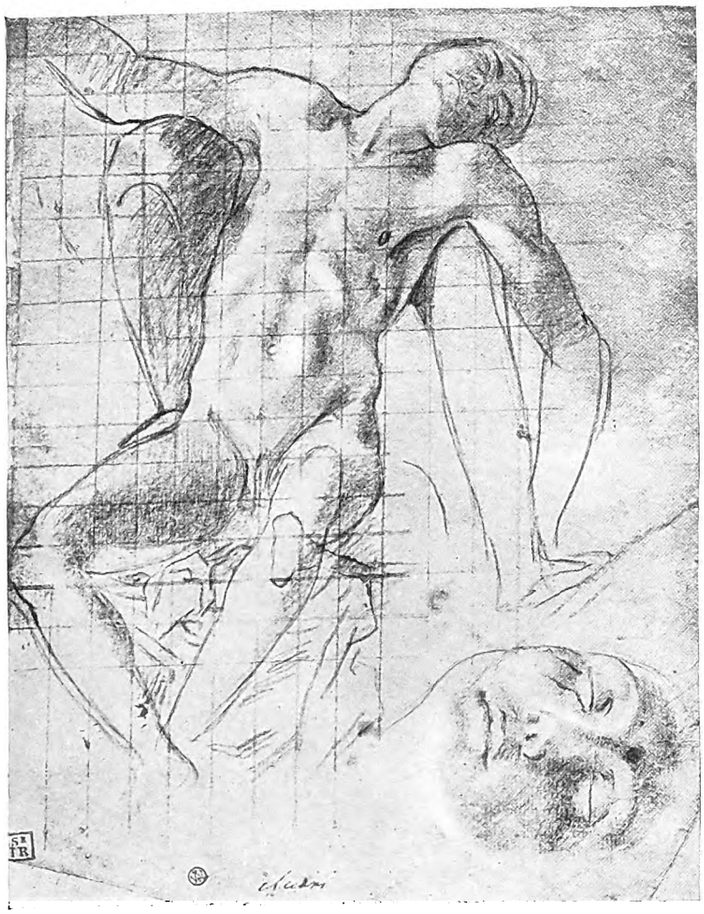
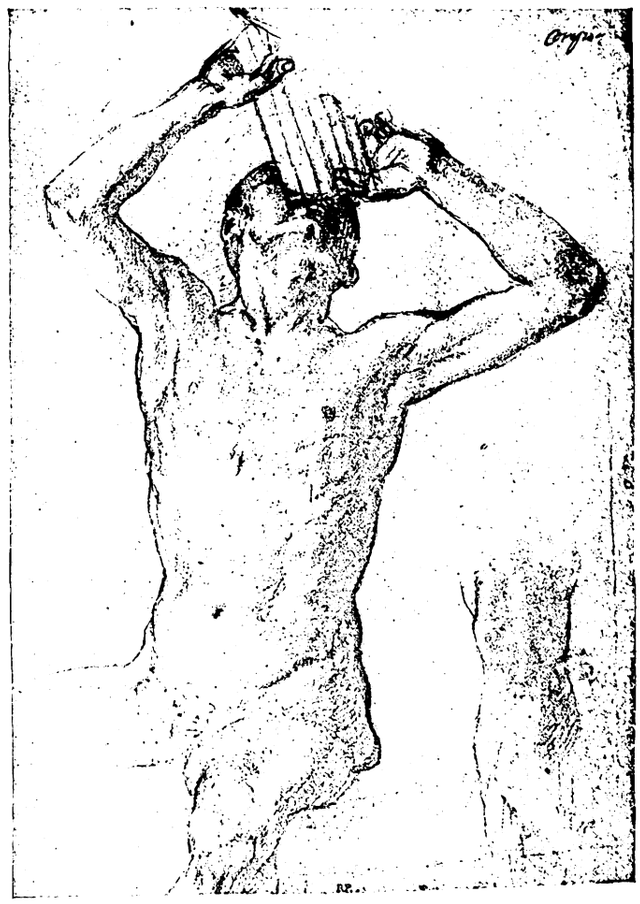
C—Study by Paolo Veronese, for the picture of *Christ and the Centurion*, in the Prado. Black ink on paper, 11.4 cm. by 18.7 cm. (Biblioteca Nacionale, Madrid)



D—Study, by Bronzino. Chalk drawing. (M. Emile Wauters)



E—*Marsyas*. Study in chalk, here identified as by Bronzino. (Louvre)

Plate II. Some Drawings by Italian Painters of the Sixteenth Century

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which are approximately those of the reproduction, the sketch in virtue of its painter-like qualities and masterly largeness of execution conveys in an almost miraculous degree a sense of more than human vastness and splendour. It will be evident from the sketch that as a draughtsman alone Veronese takes rank with the highest.

The classification of the drawings of Venetian sixteenth century painters other than those of the three dominant personalities has scarcely yet been attempted. No excuse need therefore be offered for directing attention to the imposing study here illustrated [PLATE I, B] from the Victoria and Albert Museum. An earlier attribution of the drawing to Jacopo Bassano has in the official catalogue been set aside in favour of a less accurate one to the "School of Titian." We here in fact meet with the characteristic manner of the da Ponte family, but the hand is not that of Jacopo but of his less famous but hardly less gifted son Leandro Bassano. The figure appears in the well-known painting of the Meeting between Doge Ziani and Pope Alexander III, in the Doge's Palace at Venice [PLATE I, A], as the page attendant upon the Doge and bearing his cap and train. The sketch, which is carried out in black chalk heightened with white upon brown paper, is notable for the spacious handling and the fine sense of volume conveyed, as well as for the skilful suggestion of the ample folds and rich material of the robe. It is further of considerable documentary value as being, so far as the present writer is aware, the only study as yet known which can be definitely located in the existing work of the master.

Of equal rarity but strongly contrasting in their distinctively Florentine manner are the two chalk drawings, here reproduced, by Bronzino. The beautiful example in the collection of M. Emile Wauters [PLATE II, D] is already known through the illustration contained in the before-mentioned work by Mr. Lees. It is characteristic of the passionless reserve of the master's pencil. His chilly and somewhat academic vision is, however, in his best work tempered by the purity of style and essential nobility of purpose, which are found in the drawing before us. Closely approximate in style and not less distinguished in feeling is the study in the Louvre[3] [PLATE II, E] previously ascribed to Correggio, but here identified as from the widely differing hand of the Florentine master. The figure represented is that of Marsyas playing on the pan-pipe appearing in the picture of Apollo and Marsyas in the Hermitage. The sketch, which has been closely followed in the painting, holds accordingly an important place among the small number of the master's original studies which the iniquity of time has conceded to us.

[3] "Catalogue Sommaire des Dessins, etc." Correggio, No. 14.

EARLY TEXTILES IN THE CANTON VALAIS

By A. F. KENDRICK

THE ancient church of Notre Dame de Valère at Sion (Sitten), the capital of the Valais, and the abbey of Saint-Maurice d'Agaune in the same canton have long been famous as storehouses of early works of art. Indeed, one or two unique objects, such as the enamelled gold Evangeliary-cover in the Victoria and Albert Museum,[1] and the "Nereid" stuff, with its lingering classical tradition, at Zürich and Berlin, have been missionaries of this fame. What is still to be seen there—enamels, ivories, MSS., early goldsmiths' work—is considerable enough to have thrown into the background the early textiles, which have remained disregarded or unknown. Now that they have, at last, received the attention they deserved, it is seen at once that they are of quite exceptional historic and artistic interest.

When the Abbé Besson published his well-known work on the treasures of the Canton Valais,[2] he mentioned the textiles, it is true. There is, he says, at Sion *un grand nombre d'anciennes étoffes employées jadis à envelopper des corps saints*. The example that he reproduced (Fig. 15), with the comment that it seemed to him the most ancient, was hardly calculated to raise high hopes, for it is a fragment of a fairly well-known type of Sicilian weaving of the twelfth or thirteenth century.

It is due to the zeal of Prof. E. A. Stückelberg that students are now able to form a better estimate of their true significance. It has taken a year or more to set them out and photograph them. The stuffs he has found are mainly of early medieval times, but altogether they cover a period of about a thousand years, since a few of them may be as late as the fifteenth century. Their geographical range extends from China to Western Europe. Prof. Stückelberg may justly claim, if he cares to, that his work has definitely enlarged our horizon, for some are quite new to the student, opening up fresh avenues of research. He

[1] Tenth or eleventh century. Acquired from the Spitzer Collection in 1893; formerly at Sion, and believed to have belonged to the Abbey of Saint-Maurice d'Agaune. *See* Besson, pl. 22.

[2] M. Besson, *Antiquités du Valais*, Fribourg, 1910.

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points out in the pamphlet in which he briefly refers to his labours[3] that the medieval lists of local relics included those of saints, bishops, abbots and martyrs, and that the bags or wrappings for relics and reliquaries were venerated almost as much as the relics themselves. The nature of the pattern in such cases was of little moment. The "Nereid" stuff from Sion, mentioned above, is one of the few known silk fabrics of classical antiquity. It was first noticed more than sixty years ago,[4] before the systematic search in the burying-grounds of Egypt had begun to give to the world a marvellous series of stuffs of late classical and early medieval times. Those discoveries have only enhanced its interest, for it remains unique. The pattern was not rescued entire. Some missing

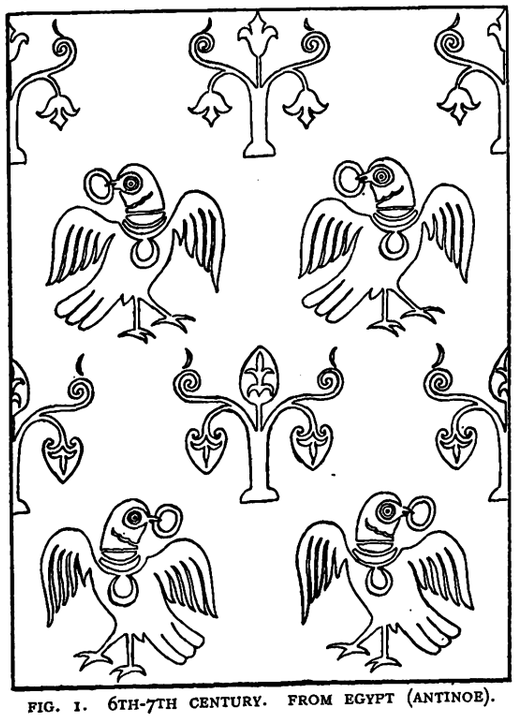

FIG. 1. 6TH-7TH CENTURY. FROM EGYPT (ANTINOE).

portions admitted of conjectural restoration, others seemed to be lost even beyond conjecture. Yet the clue was there at Sion, to be brought to light by Prof. Stückelberg. The pattern, in buff on a green ground, consisted of attenuated acanthus scrolls encircling Nereids riding on sea-monsters, repeated in horizontal rows. The first figure held up a basket of flowers, the second plucked the strings of a lyre, the third was almost entirely missing, and the action of the last was uncertain. Four more fragments of this stuff now discovered [three shown on PLATES I, A, B] prove that the first monster was a sea-lion; the second (complete in the older fragments) a dolphin; the third was goat-headed, and the fourth a sea-horse. The third Nereid held up a shallow bowl, and the fourth held the horse's bridle.

A small strip of silk with a row of birds holding rings in their beaks [PLATE I, D] from Sion, resembled the "Nereid" stuff closely enough in colour and texture to give rise in Prof. Stückelberg's mind to the question whether it could have formed the border. But it is even more interesting. The row of birds agrees exactly with those on a fragmentary silk stuff of the sixth (or perhaps the seventh) century in the Victoria and Albert Museum from an Egyptian burying-ground, almost certainly Antinoë[5] [Fig. 1]. This stuff is in chocolate-brown (probably once redder in tone), with a pattern in pale buff and green. The design is as follows, in horizontal rows:—(1) bird in buff, head

FIG. 2. PATTERN OF PLATE I, C.

to left; (2) green tree; (3) bird in buff, head to right; (4) buff tree. Traces of the continuation of the pattern in the strip at Sion indicate pretty conclusively that the two stuffs are identical in design, as in texture and colouring.[6] This is significant. Similarities between the early silk weavings from Egypt and others in church treasures of Western Europe have been pointed out before. But here is an instance of identity. The Sion fragment certainly came from the East, and Hither Asia seems more likely than Upper Egypt. Was the piece found at Antinoë woven there, or was it imported from Hither Asia? Both views have their supporters; the finding of this fragment at Sion appears to strengthen the second.

This is not the only case in which relations may be traced between the Valais stuffs and those from Egypt. The silk-weaving from Saint-Maurice [PLATE I, E] establishes a triangular connexion with Egypt and Sens. The colours are white and blue. It will be seen that the roundels enclose pairs of rampant lions and

[3] *Unveröffentlichte Walliser Gewebefunde*, Basel, 1924 (issued with a collection of photographs, some hand-coloured, mounted on 50 sheets).

[4] *Anzeiger für Schweizer Geschichte und Altertumskunde*, 1857, p. 33. See also G. Semper, *Der Stil*, I, 1860, pp. 153, 192; J. Strzygowski in *Preuss. Jahrbuch*, XXIV, 1903, p. 165; O. von Falke, *Seidenweberei*, 1911, fig. 56.

[5] V.A.M. *Cat. of Textiles from burying-grounds in Egypt*, Vol. III, No. 834.

[6] The back of the stuff is shown in Prof. Stückelberg's coloured photograph.

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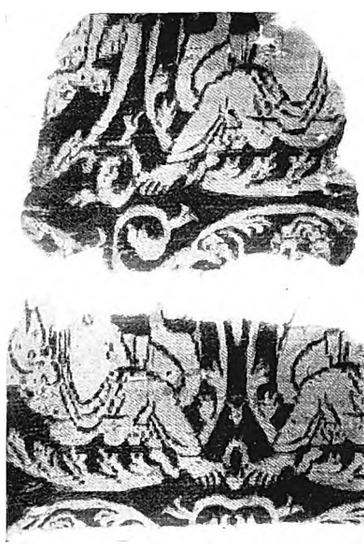
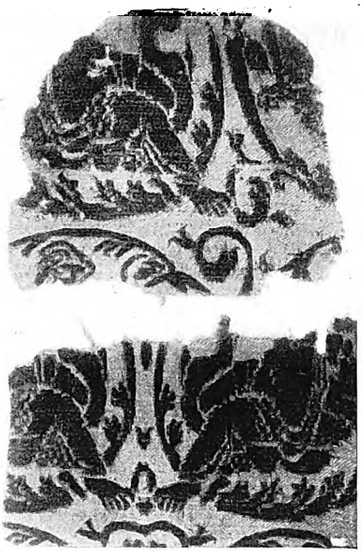
A





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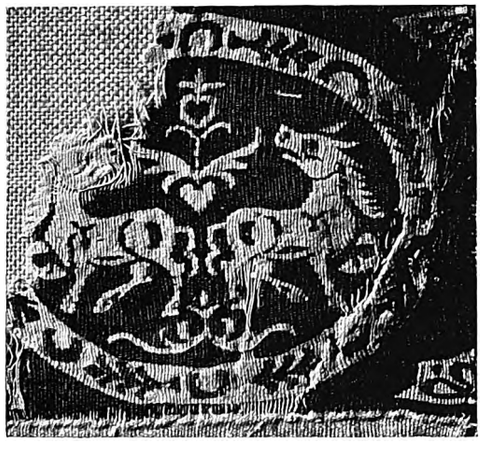

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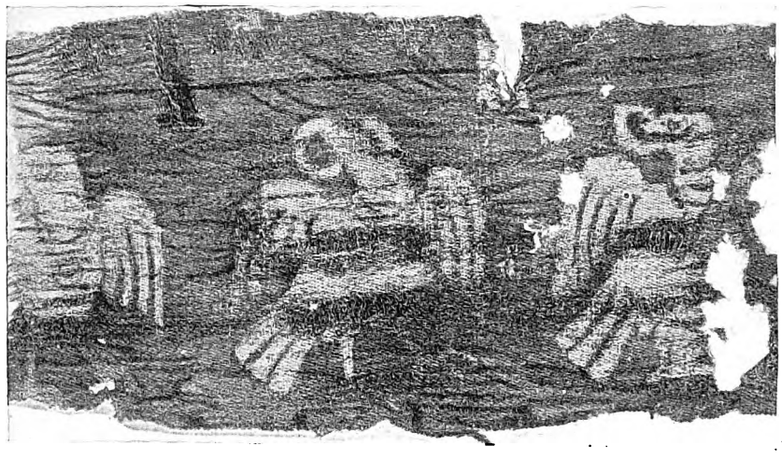

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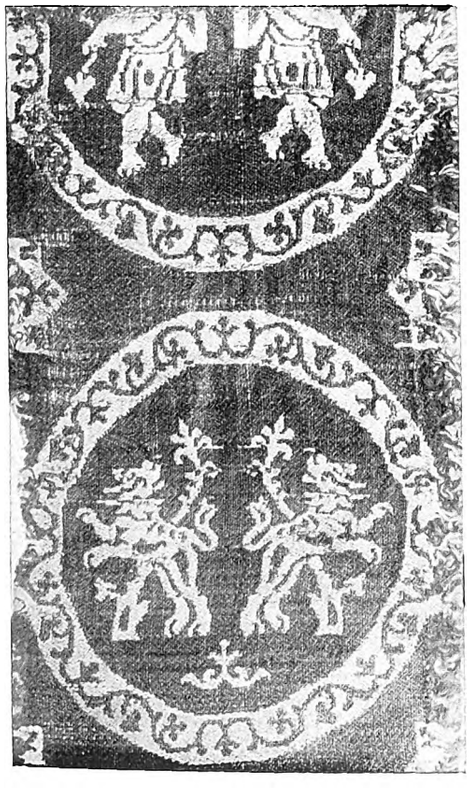
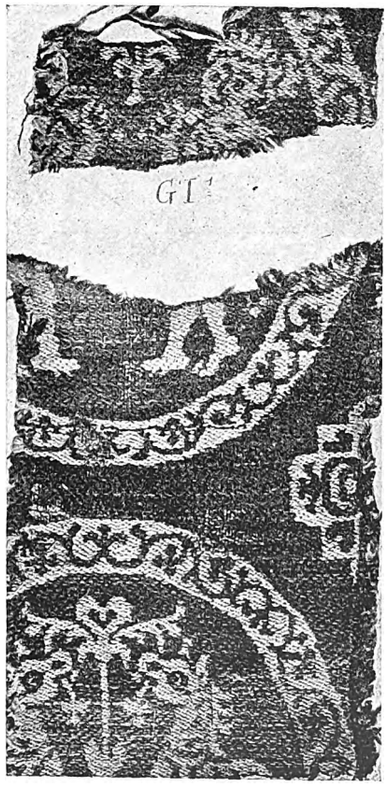


E



F

A, *B*—Nereid design, 4th-5th century (Sion Valais); *C* — Tapestry panel from Akhmîm, 6th-7th century (Victoria and Albert Museum); *D* — Bird design, Hither Asia, 6th century (Sion), compare with Fig. 1; *E*—Silk stuff, 6th-7th century (St. Maurice); *F* — Silk stuff, 6th-7th century (Sens)

Plate I. Early Textiles in the Canton Valais

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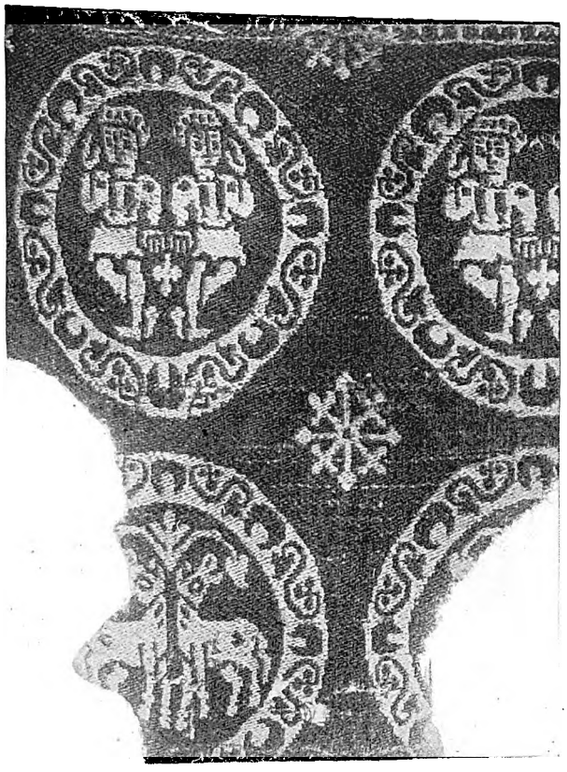

G—Design of 6th century (St. Maurice)

H — Silk weaving from Antinoë, 6th century

J—Rampant lions. Byzantine, 9th century. (Sion)

K—Rampant lions. Byzantine, 10th-11th century (Sion)

L—Rampant lions, 10th-11th century. (St. Trond Church, Belgium)

Plate II. Early Textiles in Canton Valais

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pairs of dancing boys. A silk stuff in the Cathedral treasury a Sens [PLATE I, F] shows roundels outlined by the same pattern as that on the Saint-Maurice fragment.[7] At Sens one roundel encloses two boys, and the other two horses under a tree. The similar origin of the two stuffs is obvious; the stem-pattern on the roundels is, in fact, identical. The horses at Sens may be compared with the tapestry-woven roundel in red and white from Akhmîm in the Victoria and Albert Museum, Cat. No. 641 [PLATE I, C and Fig. 2]. The last stuff links up with another, from Saint-Maurice [PLATE II, G]. The roundels in red and yellow, contain either two horses under a tree, or two boys. It will be seen further that the crescents in the border of this stuff are repeated in PLATE II, G.

A silk weaving from Antinoë, reproduced by M. E. Guimet,[8] demonstrates a further connexion with Egypt. The roundels, which enclose plant forms, here support the pairs of boys [PLATE II, H].

One further link between the Valais and Egypt may be mentioned. A small silk fragment from Saint-Maurice has a roundel enclosing two birds with twigs in their mouths under a tree; the colours are yellow and green on a red ground. A remarkably close parallel is seen in a roundel from Egypt, almost certainly found at Antinoë, in the Victoria and Albert Museum (Cat. No. 839). The colours are the same, except that blue and white are added [Fig. 3].

The collection photographed by Prof. Stückelberg includes several fine stuffs of the middle-medieval period. Perhaps the most interesting are those reproduced on PLATES II, J, K, from Sion. The first shows two rampant lions separated by a highly-conventionalized tree within an oval having an inner eight-lobed contour. The pattern is in purple and white on a yellowish-buff ground. The vertical diameter of the ovals is about 45 cm. (= about 18 in.); this is very nearly the size of the ovals in the celebrated " suaire de Saint Victor " at Sens, and the two stuffs have a good deal in common.[9] The lions are not dissimilar, and the elaborate rosette-devices in the intervening spaces are almost the same. The two stuffs must be pretty closely related, and if we attribute that at Sion to Byzantine weavers in the ninth century, we shall not be far wrong chronologically, while geographically the only alternative is the neighbouring region of Hither Asia.[10] Students will notice that the pattern also has affinities with the great " elephant " silk in the shrine of Charlemagne at Aachen.

The second of Prof. Stückelberg's stuffs also comes from Sion [PLATE II, K]. It represents two rampant griffins within roundels which have been slightly overlapped. The colours are purple, yellow and white on a dark ground, almost black. The pattern is nearly identical with a silk stuff from the shrine of St. Trudo in the church of St. Trond, Belgium [PLATE II, L].[11] Of the two versions, that at Sion is more elaborate in pattern and colour (the other is in red and white). It will be noticed that the design of the outlining circles is the same as that of the elephant stuff at Aachen. The ultimate derivation of the pattern from the East is obvious, but it is probable that we have again

FIG. 3. ST. MAURICE. ANTINOE.

to do with a Byzantine rendering, this time of the tenth or eleventh century. These griffins in roundels are often repeated in early textiles. Two examples will be readily recalled—the tunic supposed to have been worn by the Emperor Henry II at Bamberg in 1014, and the yellow silk reputed to have formed part of the chasuble of Bishop Arnold I (d. 1183) at Trèves.[12]

To deal adequately, or even cursorily, with all the material provided for us by Prof. Stückelberg's labours would require a volume of quite respectable size, and it is to be hoped that the task will be undertaken before very long. A portfolio of the photographs, mostly hand-coloured, is in the library of the Victoria and Albert Museum.[13]

[7] *Rev. de l'Art, chr.* LXI, p. 385.

[8] *Portraits d'Antinoé*, Paris, c. 1914, pl. 12.

[9] A. Gaussen, *Portef. archéol. de la Champagne* (Bar-sur Aube, 1861), pl. 4 (in colours); The Abbé Chartraire in *Revue de l'art chrétien*, vol. LXI, 1911, p. 371; O. von Falke, *Seidenweberei*, fig. 129. The Abbé states that this St. Victor was a soldier of the Theban Legion commanded by St. Maurice. An archbishop of Sens, Willicaire, appears to have been previously bishop of Nomentum and Sion, as well as abbot of Saint-Maurice d'Agaune. It was he who carried St. Victor's body to Sens in 769.

[10] Oriental influence is strong in both designs. Ritter O. von Falke regards the St. Victor stuff as actually Persian, of the seventh to the ninth century.

[11] Water-colour drawing in the Victoria and Albert Museum, No. 1755-1888; see also J. Lessing, *Gewebesammlung*, pl. 75; O. von Falke, *Seidenweberei*, fig. 247.

[12] Specimens in the V.A. Museum, Nos. 8233-1863 and 8235-1863. See E. Bassermann-Jordan and W. M. Schmid, *Der Bamberger Domschatz*, pls. III and IVc; J. N. von Wilmowsky, *Dom zu Trier, Die Grabstätten der Erzbischöfe*, pl. VII.

[13] Since these examples were published, Prof. Stückelberg has kindly sent a photograph of a silk fabric (obviously early, and perhaps of the sixth century), with horses drinking at troughs. Further news of the discovery will be welcomed.

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CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—VIII

BY R. L. HOBSON

IT is now three years since Mr. Leonard Gow allowed a few specimens of his K'ang Hsi porcelain to be reproduced in the BURLINGTON MAGAZINE, and we have to turn back as far as the December number of 1919 for an introduction to Mr. Gow's collection. It is unfortunate for the devotees of Chinese porcelain in London that this collection is so distant. One has to go beyond Glasgow to see it, but it is safe to say that one would have to travel much further to see a private collection which is better in its own particular line. The Gow collection is not limited to the K'ang Hsi period, but K'ang Hsi porcelain is its outstanding feature, and in this department it is probably the strongest in this country, the Salting always excepted. Its strength is not in numbers but in quality, and it contains many rarities. Short of seeing the collection itself, a few coloured illustrations will go far to convince our readers that these are not idle words.

The pair of figures on the left of Plate I, A are exceptionally good examples of the figure modelling of the K'ang Hsi period. The Chinese modeller is second to none in the skill with which he manipulates the plastic material, but in spite of that K'ang Hsi figures as a rule do not move us to enthusiasm. They are too often stiffly conventional or else grotesque enough to deserve the name *magot*, which was applied to them by eighteenth century French critics. Only exceptionally do they display the dignity of the Ming figures, and those exceptions are, as a rule, figures of a religious type. Here, however, we have a pair of genre figures with natural, easy pose and pleasing vivacity of expression, skilfully modelled in every detail. The decoration is carefully painted in black upon the "biscuit" and washed over with the usual enamels of the on-biscuit palette—green, yellow and aubergine.

The robe of the lady is a delicate aubergine purple, flowered with peony scrolls; her hair, which falls in two plaits down her shoulders, is coloured with a dull black; the flesh has a faint smear of colourless enamel flux; the lips are rouged with red pigment; the ears are pierced for earrings and in her left hand is what appears to be a tiny squirrel. The man is a well-dressed Chinese gentleman, wearing a yellow robe brocaded with cloud scrolls, under a green jacket, on which are fanciful forms of the character *shou* (longevity). The feathers which crown his hat are coloured with red pigment, and he wears a necklace of beads. The two bases are decorated to match with floral scrolls in green and red, and the pair are evidently enjoying some good jest which we would gladly share with them if we might.

Below these figures is one of a pair of bowls with rounded sides and slightly everted rims, painted in enamels on the biscuit in a style which was learnt from Ming porcelain of the Chia Ching period [PLATE I, B]. The ware is beautifully potted and very thin, and the familiar design of cranes and lotuses is finely executed in green, white and aubergine in a clear yellow ground. The mark which is painted in underglaze blue is the character *fu* (happiness).

The square, club-shaped vase on the right [PLATE I, C] is another example of porcelain enamelled on the biscuit, and its background of greenish black shows that it belongs to the small but select circle of the *famille noire*. Much cunning was needed in building up these square vases. The jointing of the four flat sides and the upper structure demanded extreme care and exactitude, for the slightest irregularity caused the sides to sink and the seams to open in the firing. The K'ang Hsi potters triumphed over these difficulties with an insolent display of skill, giving the sides an almost dangerous rake and the shoulders a jaunty curve which must have added considerably to the risks of manufacture. One rarely sees these lines of grace on the modern copies.

The design in this case is one of the Chinese favourites, and it is perfectly suited to the shape of the vase. Each of the four sides is used as a panel for a beautiful drawing of one of the flowers of the four seasons. Spring is represented by the tree peony, Summer by the lotus, Autumn by the chrysanthemum and Winter by the prunus. Conventional rocks, subsidiary plants and appropriate birds and insects complete the pictures. The ornament on the neck and shoulders is of a formal kind—lozenge and hexagon diapers interrupted by *ju-i* ornaments and medallions of archaic dragons, the latter symbolizing fertility and the former the fulfilment of wishes.

This decoration is expressed in the usual enamels—green, yellow, aubergine and a greenish white, and the background is a composite black formed of a dull brown-black pigment washed over with transparent green. The solid mass of the black is skilfully broken by mottling and the green gives it tone and subdued lustre. The base is unglazed, with a sunken square in the centre intended for the mark which has not

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Porcelain of the K'ang Hsi period (1662-1722) enamelled on the biscuit. *A*—A pair of Figures : height of man, 24.8 cm. *B*—Bowl : diameter, 19 cm. *C*—Vase with season flowers : height, 24.1 cm.

Plate I. Chinese Porcelain in the Collection of Mr. Leonard Gow.—VIII.

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D—Famille verte Dish with Lotus fête: K'ang Hsi period (1662-1722). Diameter, 52.4 cm.

Plate II. Chinese Porcelain in the Collection of Mr. Leonard Gow.—VIII.

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been added. This vase was once in the collection of Sir William Bennett.

Plate II, D shows a remarkable dish, which measures a little more than twenty inches across. As a picture it is no mean achievement: as a specimen of *famille verte* porcelain it is superb. Whether a porcelain dish is an appropriate vehicle for pictorial design may be disputed. But even the purist condones the *historiati* dishes of Urbino maiolica, and few will complain that this roundel of porcelain has been used to carry an attractive picture in brilliant and harmonious colouring. It is safe to say that it has never been subjected to more menial uses.

The subject is *Lotus Fête at Peking,* the usual summer festival in which the ladies of the Court put out in boats on the ornamental waters of the palace grounds to pick the lotus flowers in the presence of the Emperor and Empress. Musicians attend the Imperial group on the balcony of their pavilion and their suite is stationed in the foreground.

The enamels, which in this case are applied to the glazed porcelain, comprise four shades of green, two shades of blue, one very dark and the other of purplish tinge: aubergine, yellow, black, red and gold. On the back is the K'ang Hsi mark in six characters painted in underglaze blue.

The specimens illustrated in this article will appear with numerous others from Mr. Gow's splendid collection in my forthcoming book on the K'ang Hsi and later wares of China.

BY *PIETÀ* BY GIOVANNI SANTI

A OSKAR FISCHEL

GIOVANNI SANTI was not a sufficiently great painter to retain the attention of art historians for very long. But two interesting questions arise from what we know of him; what influences of other painters are to be found in his work?—since these others formed the splendid groups which the Duke of Urbino, himself from the distant north, attracted to his residence—and further, what elements in his work anticipate that of his great son?

From both these points of view the picture [PLATE] from the collection of Herr von Nemes of Munich, reproduced here for the first time, is of special interest. Of its previous history nothing is known.* It is 67 cm. by 54.5 cm., and is on canvas, which explains its dullness of colour. But if the painter was bound down to a definite colour scheme for his picture by architectural and decorative considerations, he seems readily to have reconciled himself to these limitations. This master, who was educated and studious for a painter of the period, could see in Urbino the greatest examples of painting in Italy for, as he tells in his rhymed chronicle, Piero della Francesca was one of his visitors, Melozzo da Forli, "che in prospettiva ha steso tanto il passo," must have been more than that, since he describes him as "a me si caro." In Verrocchio he saw the "ponte sopra di qua si passa cum destrezza." But he seems to have been specially stirred by a northern painter whom he does not mention by name, but who must undoubtedly have been for him, as for Urbino, the most stimulating discovery—Justus of Ghent. With him in mind it was for Giovanni Santi to "love and be silent."

Through Justus of Ghent the greater art of Hugo van der Goes was introduced to Urbino, which was inured to such artistic visitations, about the middle of the seventies, at the very time that the fame of this demoniac, unique among the early Flemings, began to influence Florence through that greatest expression of his genius, the Portinari Altarpiece. The quality in the Flemish picture which charmed, though it did not long impress the Florentines, its relentless realism due to Hugo van der Goes' conception of nature which Florence regarded as an indication simply of artistic bravura, also influenced Giovanni Santi.

Justus's *Last Supper* for the brotherhood of the Corpo di Cristo has even to-day a curious convulsive effect in spite of its proximity to Piero della Francesca, Melozzo, and Titian. It is just this peasant-like simplicity and earnestness in the telling of the story, the deep dread in the expression of the awe-struck Apostles, the transcendental motion of the anatomically incorrect figure of Christ in light blue draperies that create even to-day the deepest impression. At that period in Urbino in which the principles of space had been firmly established by the masters of perspective, and in which anatomy and observation governed the depiction of the figure, this clear, graphic, Gothic method of representation proved extraordinarily striking.

Giovanni adopted the northern hollow emaciated figure for his type of Christ—in his earlier fresco in S. Domenico in Cagli over the tomb of Baptista Tiranni he gave the figure of the Redeemer the rustic big bonedness of a Piero della Francesca, whose curious stereometry is

* Our picture is not the *Pietà with two Angels* from S. Bernardino, Urbino, praised by Crowe and Cavalcaselle. The latter is now in the Ducal Palace, Urbino.

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also evident in the St. Jerome at the side. But ever afterwards we come upon this northern head in Giovanni's works; in the big fresco of the Resurrection, in which it appears on the Risen Christ in the upper part and John the Baptist in the lower; and quite mechanically, and even though contradicting the requirements of the composition, the Baptist inclines his head to the left, though he stands by the Madonna Buffi to the left of the Virgin's throne.

Giovanni was indeed no inventor, but he did become a painter. He always possessed in particular what the Flemish visitors to Urbino had to offer, a sense of spatial relation. What he was able to adopt from the art of Hugo van der Goes through Justus of Ghent was his unusual charm of finely shaded colour. He could delight in the colour of Melozzo and Piero, who as it were shone forth from sunny depths. Here in this picture the curious key rests on a quite intentional joylessness, not to say desolation of colour. The whole scheme is cool, the flesh a livid violet. Amid the palor of the features the tender colour of the lips stands out with the delicacy of a rose petal. The reflected lights under the arms and on the right hand introduce light tones into the olive grey shadows of the flesh. The shining robe of the angel on the left is streaked with grey, his face reflects the light from the green wing and is surrounded by ash-blond hair with silvery lights; the more enshadowed angel on the right leads in somewhat warmer tones of rosy flesh colour, pale golden hair, pinkish violet robe and blue and gold collar up to the gentle cobalt violet of the shroud. In all this paleness the trickles of thickening blood, the drops shadowy here and transparent there, introduce a startling tone of coral and the reflections of velvet; in addition there is at the neck of the left hand angel a deep red transparent jewel set in glittering gold. These are true painter-like elements, which throughout give an impression of northern influence. In addition the curious detail of the fly emphasizing the helplessness of the dead body is very Flemish in conception. It is depicted with evident relish in cool grey and shadowy black on the colourless flesh, a tiny marvel of accuracy, but also of craftsmanlike refinement. Set in relief from the background by its shadow, the tiny space becomes as important as the distance of the hand from the body and the foreshortening of the forearm.

A keen sense for the movement in space dominates here, ready for the slightest displacement, the movement forward or backward of a figure, the play of light and half light, the breath as it were of their being.

There are peculiarities in our picture, dispersed in Giovanni's bigger pictures, which resemble most the *Annunciation* from Sinigaglia in the Brera, but he rarely reached this almost Flemish delicacy.

We need not deceive ourselves; Giovanni was as little a great and original painter as he was a poet. But the author of the rhymed chronicle of Urbino and the master sensitive to these subtleties of movement and space became the father of the "poet painter." These tendernesses of modelling, emphasizing the structure of a nose or the curve of a lip, hollowing out the cavity in a throat, are to be found in the earliest sketches of the great master of Urbino, which he drew before he could paint. We might call them the sign manuals of his real drawings. And from the early Madonnas to the *Dispute*, from the *Heliodorus* to the Chigi Dome, even to his last wish to be buried in the Pantheon, this inheritance from his father's art lived and grew in him.

TWO RECENT ACQUISITIONS FOR THE NATIONAL GALLERY OF IRELAND

By THOMAS BODKIN

TWO paintings of the seventeenth century Dutch School recently acquired by the National Gallery of Ireland are not only remarkable intrinsically as works of art, but also help to throw light upon problems hitherto unsolved by art historians. The first and most important of these pictures is by Gerard Terborch [PLATE A]. It forms the only piece of positive evidence we possess to substantiate the oft-repeated assertion that Terborch journeyed into Spain after the Peace of Munster in the company of the Marquis of Penaranda, whom he had depicted as one of the Spanish delegates in his famous rendering of the Ratification of the Peace.[1] Houbraken and others declare that Terborch, while in Spain, painted the King himself and many of the principal personages of his Court, especially ladies, until he was compelled to flee the country on the discovery of some discreditable love affair in which he had become involved. None of these portraits is forthcoming.

The family archives of the Marquis of Penaranda and of the Marquis of Bracamonte are both said to have been carefully searched, without success, for any record of Terborch's

[1] National Gallery, No. 896.

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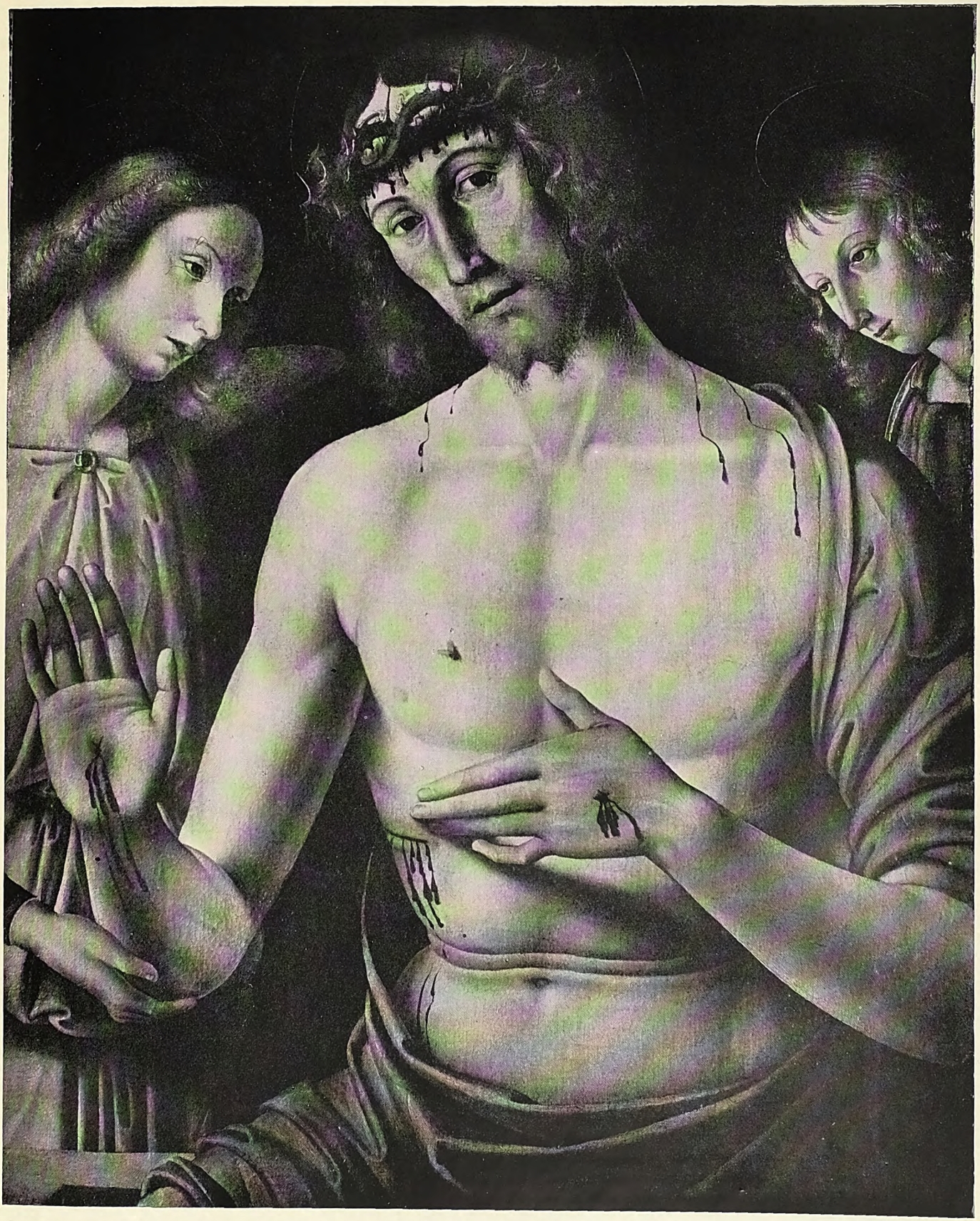

Pietà, by Giovanni Santi. Canvas, 67 cm. by 54·5 cm. (Herr von Nemes, Munich)

A *Pietà* by Giovanni Santi

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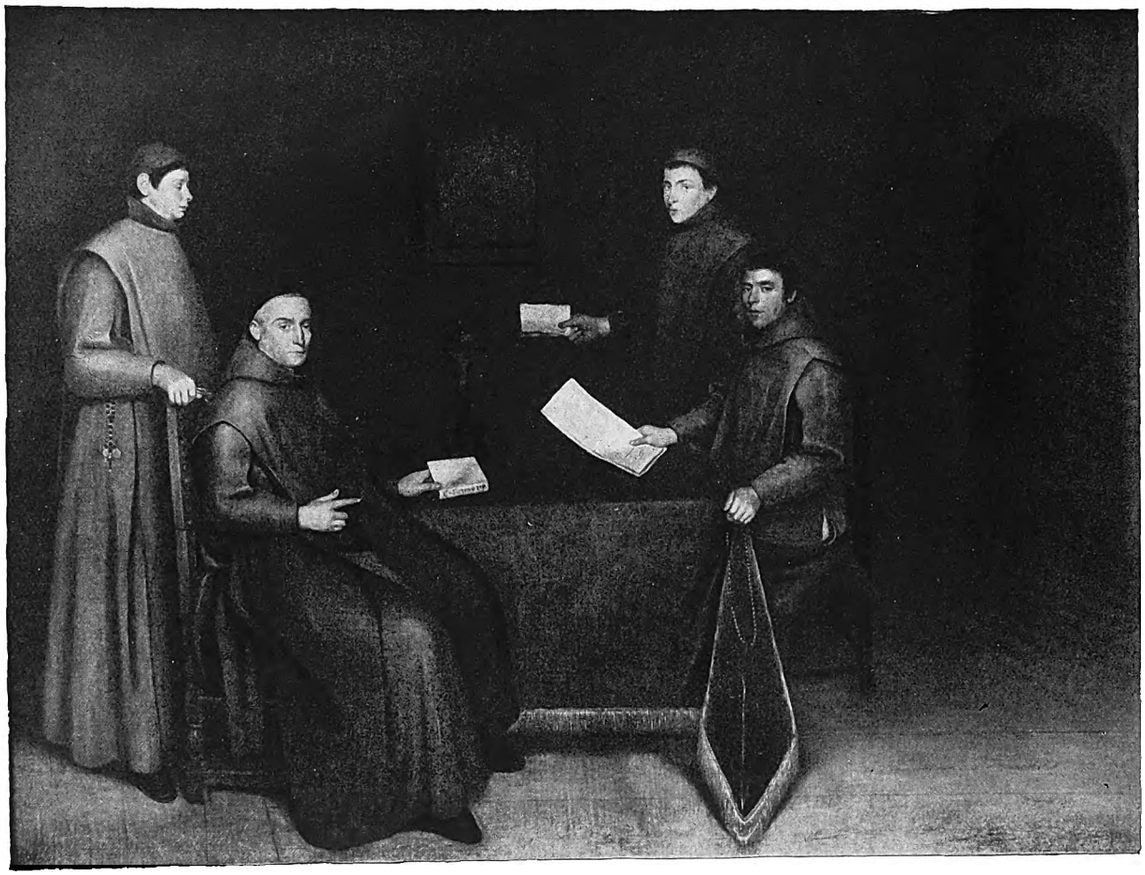
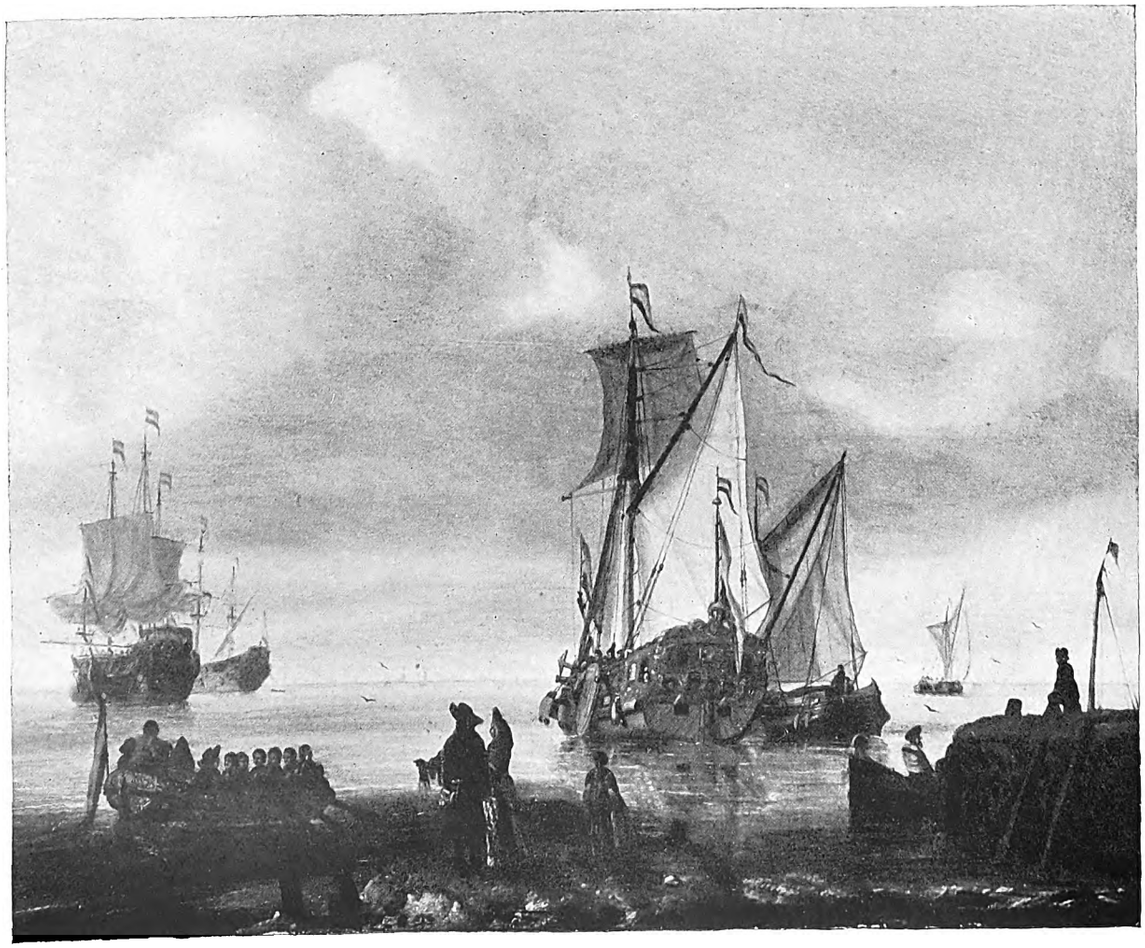


A—Group of monks, here identified as by Gerard Terborch. Canvas, 71.8 cm. by 96.5 cm.



B—Seascape, by Gerrit Pompe. Panel, 38 cm. by 47 cm.

Two recent acquisitions for the National Gallery of Ireland.

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presence in Spain. Dr. von Wurzbach,[2] in referring to this ineffective search, conjectures that the whole story arose from misunderstanding, since Terborch, on November 15, 1648, was proved to be in Amsterdam. The Peace of Munster was signed on May 15 of the same year, so between these two dates he could have had little leisure to journey into Spain, to paint there many portraits and to return to his own country. The legend, however, persisted, and was exploited to the utmost by critics such as Franz Hellens[3] who professed to find in Terborch's latter work the strongest Spanish influence. Whatever may be said about the soundness of this criticism the premises on which it is based are now proved to be correct by the discovery of the Dublin picture, which was made some time ago by Dr. Hofstede de Groot, in England, whither it had probably been brought by some British soldier returning from the Peninsular Wars. Its authorship had remained unsuspected until it was seen by Dr. de Groot subsequent to the issue of Vol. V of his *Catalogue Raisonné of the Dutch Masters*. Consequently it does not figure therein among the works assigned by him to Terborch. It it painted on canvas, measuring twenty-eight and a quarter inches high by thirty-eight inches wide, and is in an admirable state of preservation. The countenances of the four monks are, in themselves, sufficient evidence of its Spanish origin. They are apparently members of the Order of Capuchins, who wore in those days a grey habit[4] and maintained a great establishment in Seville, founded under the patronage of Philip the Second. The two lay brothers wear brown skull caps. The skull caps of the two monks are black. The elderly monk holds a book inscribed "Enfermero," that is, "Infirmarion." The table-cloth is of the warm crimson which Terborch has made familiar to us in so many works. There is a *pentimento* on the face of the younger monk: he was first depicted in profile. The table was also repainted by the Master, and the original shadow can be seen a little to the spectator's left. Such repaintings, very unusual in the work of Terborch, show that the picture was produced in a hurry, without much preliminary consideration.

The other Dutch painting recently acquired by the Gallery is not so important [PLATE B]. It is a little seascape, by Gerrit Pompe, on panel, measuring fifteen inches high by eighteen and a half inches wide, and is in a perfect state. It represents, presumably, a distant view of Rotterdam from the further bank of the Maas, is signed "G. Pompe" and dated "1690."

Little is known of Pompe, not even the dates of his birth or death. There is only one other work by him to be seen in any public collection, that is, another view of Rotterdam in the Boymans Museum.[5] It is by no means as fine a picture as the Dublin example. Nagler[6] mentions a third picture by the artist, which he says was to be seen in the Stephens Collection, in Antwerp. He states that it was signed, and in the manner of Everdingen. No trace of Everdingen's manner is perceptible in the Dublin picture. It shows, rather, the influence of William van de Velde, the younger, though in colour it is slightly over-theatrical. The warm browns, yellows and blacks of the foreground contrast too strongly with the dim pearly haze of the more distant vessels and the city on the horizon. I reproduce the signature of this picture as it differs so much from that of the only other recorded work of the artist.

[2] *Nederländisches Künstler-Lexicon.* Vienna and Leipzig, 1910.
[3] *Gerard Terborch,* by Franz Hellens, G. van Oest & Cie., Brussels, 1911.
[4] *Annuaire Pontificale Catholique,* 1903, p. 357.
[5] No. 358. Catalogue of 1921.
[6] *Die Monogrammisten,* vol. II, p. 564.

NOTES ON VARIOUS WORKS OF ART

TWO UNKNOWN DRAWINGS BY JACOPO DE BARBARI.—The Uffizi Gallery possesses two drawings (Nos. 1476 and 1477), which would at first sight be attributed to Jacopo de Barbari. One drawing is of a seated figure, the left arm resting on an urn, the right holding a sort of horn of plenty filled with flowers and fruit [PLATE A]. The drawing, which is in ink, measures 19 cm. by 26.2 cm. The water-mark is a hunting horn. The other drawing, on the same paper, is 16 cm. by 25.4 cm. [PLATE B]. This reclining nymph, watching the water running out of her urn, is reminiscent of the *Cleopatra* in the British Museum.[1] But a careful study of these drawings shows us that they are copies. The line is uncertain, the contours of the bodies reinforced. They must be contemporary copies, made after drawings or lost engravings by Barbari. These works were inspired by classical bas-reliefs to which so many Italian artists, from Mantegna to the Master of the Caduceus, owed their inspiration.

ANDRÉ DE HEVESY.

JACOPO DE BARBARI'S GERMAN PUPILS.—We have certain documentary information about two of the German pupils of

[1] André de Hevesy. *The Drawings of Jacopo de Barbari.* BURLINGTON MAGAZINE, vol. XLIV, p. 76. February, 1924.

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Jacopo de Barbari. There is an anonymous pupil whose education he undertook at the expense of Frederick of Saxony, and there is Hans von Kulmbach. Indeed, from 1500 to 1509 Germany was Barbari's chief centre of activity. There is no doubt that the Venetian, under the favour of the German Court, actively influenced the young German painters. This is sufficiently proved by an examination of some contemporary works.

Mr. Henry Oppenheimer possesses a drawing having on the face a siren surrounded by a landscape, and on the reverse [PLATE I, A] *Orpheus and Euridice*.[1] The drawing has been attributed to Barbari. Certainly his is the influence behind it, but Mr. A. M. Hind once expressed the belief that the composition bears evidence of the hand of Peter Vischer.[2] He was right, for the drawing is really a sketch of one of the Nüremberg sculptor's placques, shown on Plate I, B, and this placque is marked with Vischer's emblem,[3] two intertwined dolphins, clearly an imitation of Barbari's caduceus. According to Peter Vischer, his son Hans Vischer was in the habit of making Barbari's casts for him. We give here Vischer's *Fountain of Apollo* at Nüremberg [PLATE C] the drawing for which is at Weimar[4] [PLATE D], though the model on which the bronze was based was a Barbari engraving [PLATE E]. During the early years of the century the Master of the Caduceus appears to have been much in favour in Germany. The inclination of German artists, particularly in that centre of Germanic humanism, Nüremberg, was towards Italy, and this Venetian, living among them must have seemed to them the personification of Italy.

ANDRÉ DE HEVESY.

[1] Vasari Society, 1914-15. Pl. 8.
[2] BURLINGTON MAGAZINE, vol. xxxvii, p. 162.
[3] The placque which we reproduce is in the Gustave Dreyfus Collection in Paris. Three other variations are known. Von Bode, *Kleinbronzen der Söhne des ältern Peter Vischer. Jahrb. der preus: Kunstsam*: 1908, p. 41.
[4] Bode. Op. cit.

REVIEWS

The Development of the Italian Schools of Painting. By RAIMOND VAN MARLE. Vol. I. From the sixth to the end of the thirteenth century. 582 pp. with 321 ills. + 5 pl.; Vol. II. The Sienese School of the fourteenth century. 627 pp. with 380 ills. + 10 pl. The Hague. (Nijhoff.)

Precisely where in the East Christian art was cradled and what are the correct proportions of Romanesque, Byzantine, Eastern, Benedictine, Carolingian, and Ottonian influence have not yet been determined. Specialist calling to specialist, discoverer to discoverer, will keep the game alive for many years. Until their hobbies are ridden to a standstill and final knowledge supervenes we shall not find it easy to see the beginnings of Christian art in just proportion. Dr. Raimond van Marle's contribution to this end will have the general respect and admiration of unprejudiced students, not only because it is the most comprehensive work yet available but also because it is in any case painstaking, intelligent, and sound. Three volumes are published already, though for the moment we are concerned only with I and II, which deal with mosaics and painting in Italy from the sixth to the fourteenth centuries. The mere statement that Vol. I, taking us to Cavallini, contains 326 illustrations, and that in Vol. II the Sienese, from Duccio to the end of the fourteenth century, are given 390, will roughly indicate the most obvious utility of the work. Incidentally it is very useful and remarkable as a repository of hagiology. The very nature of van Marle's material limited him, as regards his first volume, to such bones and relics as for the most part require antiquarian study rather than artistic discrimination. But even though we may sometimes feel that he fails fully to realize the value of technical qualities—for example, the carpentry and emotion of design, yet on the whole when artistic discrimination is needed he evinces a sound and balanced judgment.

For a stimulating study of the development of Italian painting a sound standard of values is more necessary even than antiquarian industry, since what is required to produce a work of lasting interest is a sense of proportion and direction which will not allow side issues and false trails to keep us from the real business in hand —the true descent of Italian painting. The determination of this answers one of the most interesting questions involved, the problem of the nature of Italian art, the question why in comparison with northern art it had the habitual ease, the natural poise and grace of an aristocrat. The answer to this question also determines the magnetic pole to which, despite all alien attractions, Italian art eventually swung true. The alien temptations to which it temporarily succumbed; the labour-saving devices of schematics, no doubt glibly advocated by the smartest theorists, which it adopted; the political changes and chances to which it was exposed, these would have been fatal to the art of a country which had not Italy's birthright of Pagan art and truth to Nature. Van Marle's main theme throughout his study of the early development of Italian painting is first the waning and then the waxing influence of Roman art and its reassertion in Cavallini, Cimabue, and Giotto. In other words the course of early Italian paint-

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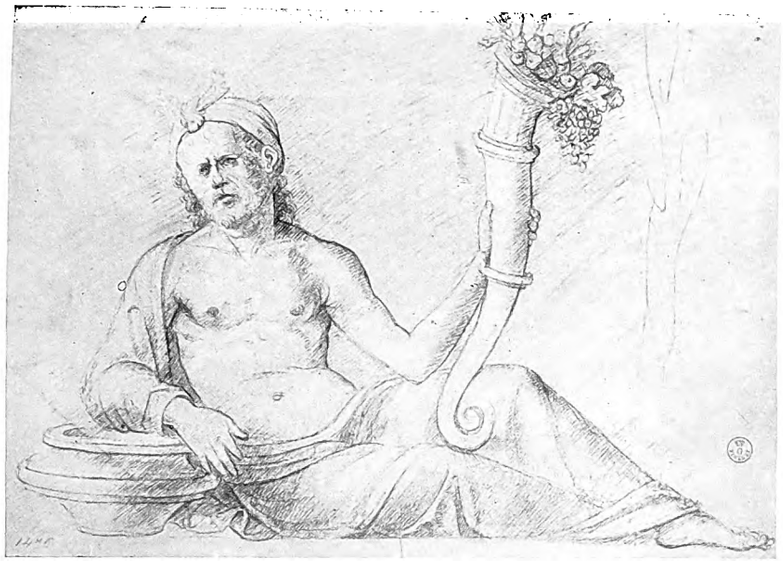
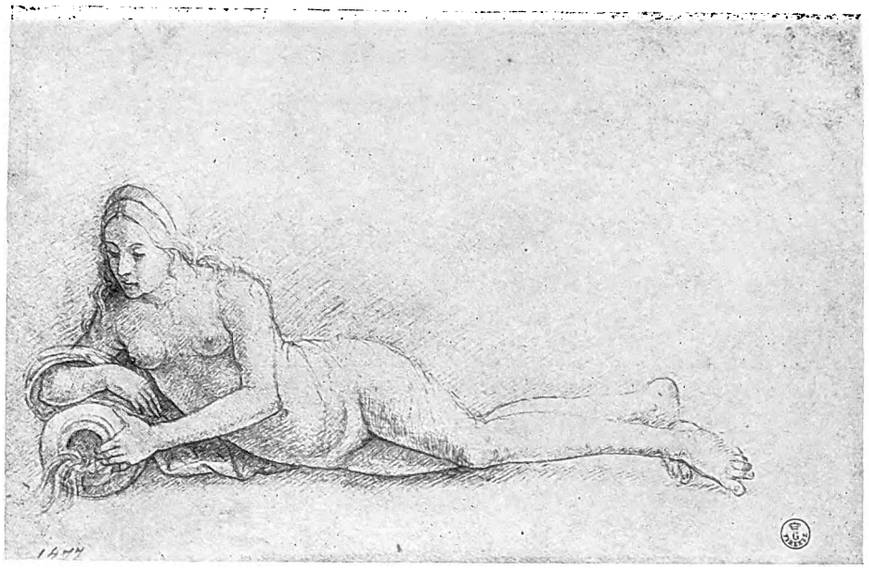
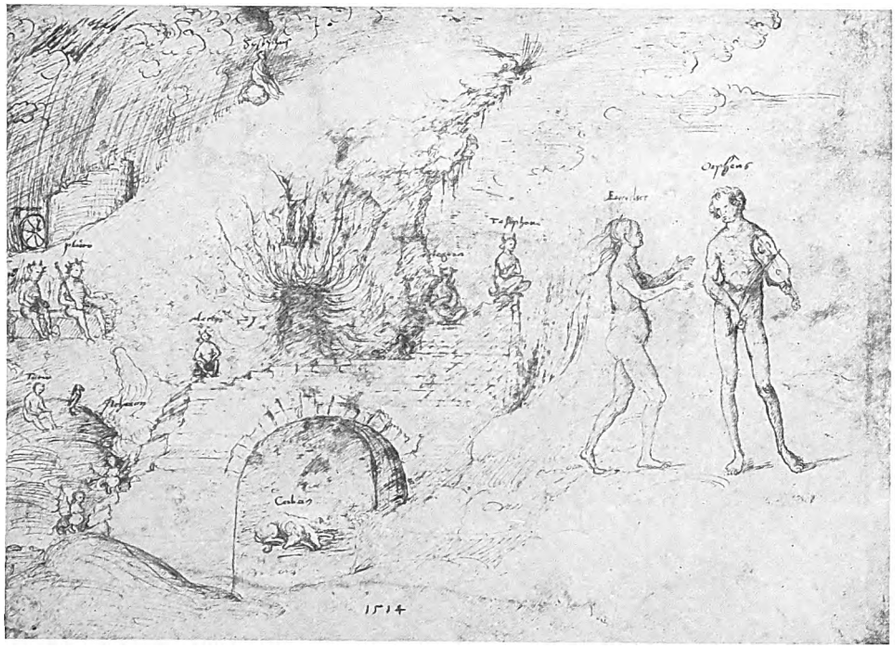


A—Seated figure. Copy of a lost drawing by Jacopo de Barbari. Ink, 19 cm. by 26.2 cm. (Uffizi, Florence)

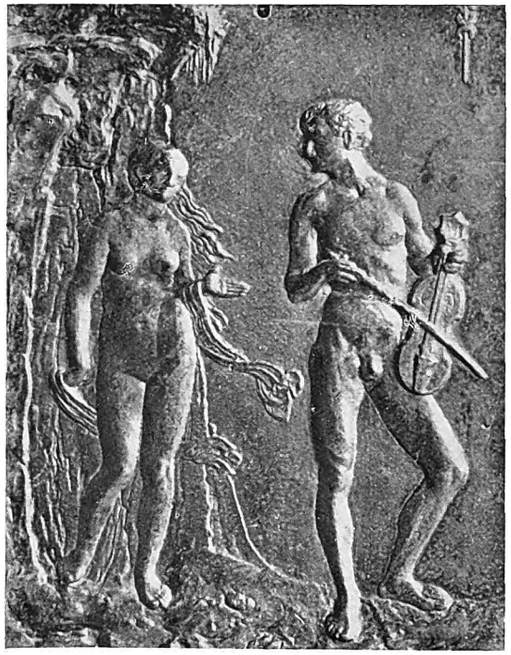


B—Reclining nymph. Copy of a lost drawing by Jacopo de Barbari. Ink, 16 cm. by 25.4 cm. (Uffizi, Florence)

Notes on Various Works of Art: Two Unknown Drawings by Jacopo de Barbari



A—Orpheus and Eurydice, by Peter Vischer. Drawing (Mr. Henry Oppenheim)



B—Orpheus and Eurydice, by Peter Vischer. Plaque in bronze. (Gustave Dreyfus Collection, Louvre)

Plate I. Jacopo de Barbari's German pupils

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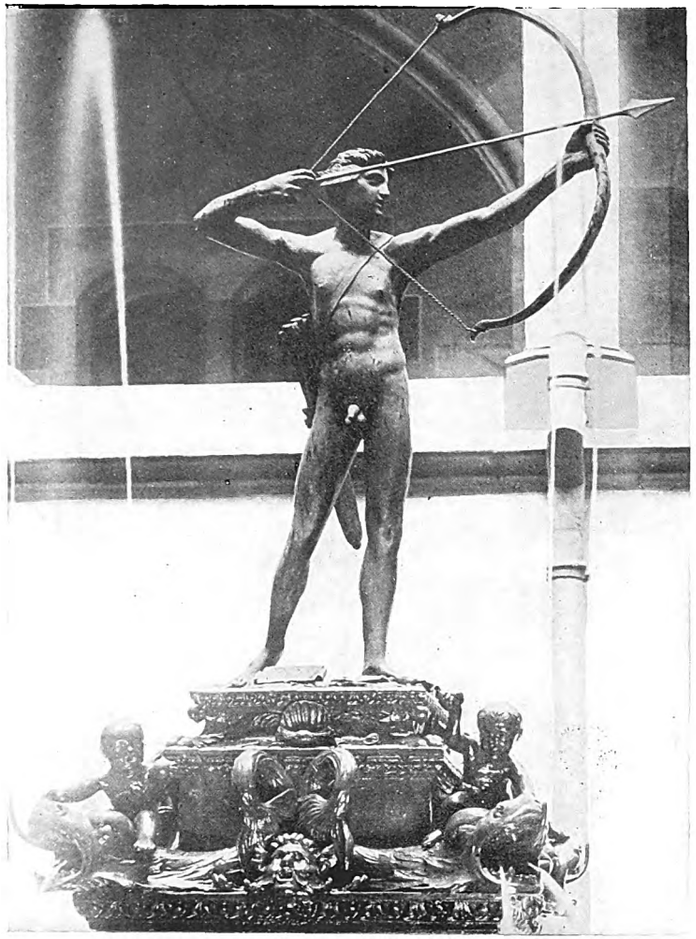
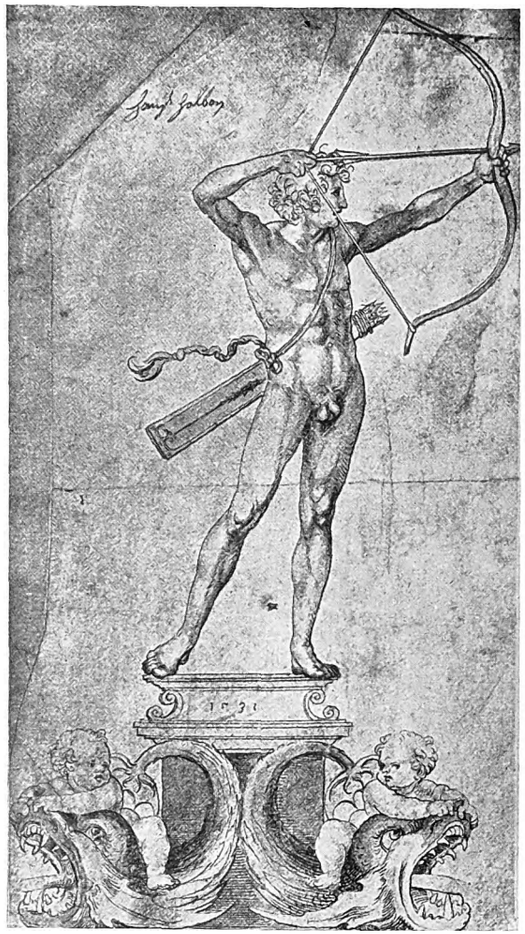
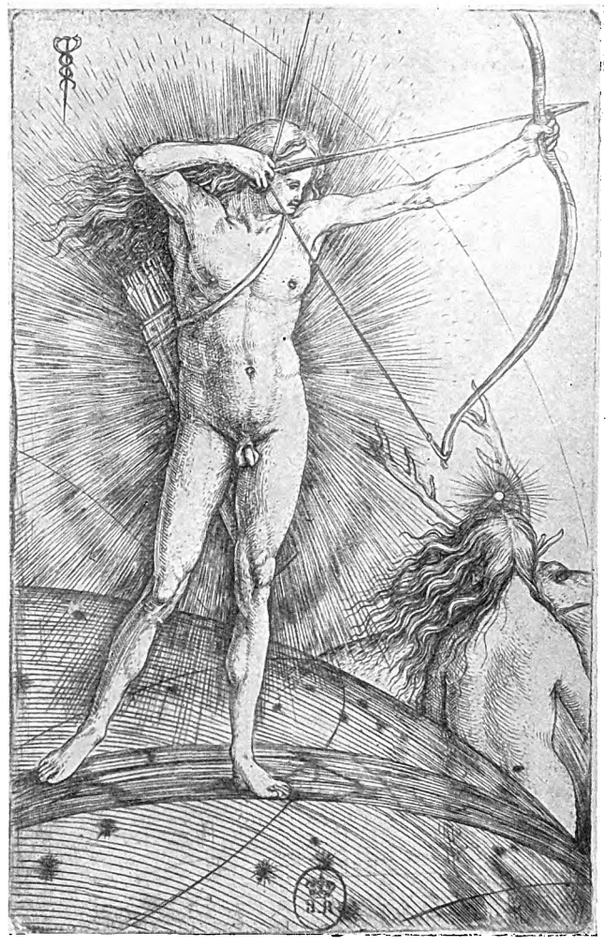


C—Fountain of Apollo, by Hans Vischer. Bronze. (Nüremberg)



D—Drawing for the *Fountain of Apollo*, by Hans Vischer. (Weimar)



E—Apollo and Diana, by Jacopo de Barbari. Engraving, 16.1 cm. by 10 cm.

Plate II. Jacopo de Barbari's German pupils

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ing is the history of an atrophy of perception followed by the adoption of relatively mechanical formulæ; the dismal history of the inevitable dead end to which art thus emptied of inner content came, and then the story of a painful climb back to that lost perception, which was now heightened by new emotions. But if the stimulus of Roman art had not been in Italian soil, and its tradition in Italian blood, more potent in the end than alien subjugation, European art would not have survived those decadent and fallow centuries. The drop from the mosaics in S. Vitale at Ravenna or from the Angels in Sta. Maria Antiqua to the ninth century frescoes in S. Clemente or in S. Martino ai Monti was so perilous, the rally so long deferred, that in other conditions recovery would have been impossible.

Into the vexed controversies about Benedictine and Carolingian, and all the other minor transient influences we cannot go. It is enough that in the end none of them really matters. More important, because fruitful, were the spiritual, social, and political events which, by helping to quicken independent thought, and what we now call race-consciousness, assisted the formation of a new type of art, which was neither decadent nor alien, but naturally Italian. The alien influence which, being easily absorbed, was of most service to Italian art was French Gothic. Surveying as one may in van Marle's volumes the long gestation of the reborn perception of truth to nature, one is forced to mark anew what were the most important stages by which the new birth was accomplished. They certainly were not the relatively external qualities of design, rhythm and form. They were the small accumulating gains in the perception and expression of subtle human significance, the gradual ability to make deep emotion palpable in gesture and facial expression. Artists like Cavallini, Duccio and Simone Martini, who were more sensitive than their fellows, by discovering the artistic manifestation of dignity and pity, awe and sorrow, also discovered how to give form, bulk and movement, and how to create a beauty of surface other than sensuous, which, in that it reflected subtle human significance, did not pall and fade. All approaches made from outside rather than from this apprehension of the soul had been sterile.

C. H. C. B.

The History of Turner's Liber Studiorum, with a new Catalogue raisonné. By ALEXANDER J. FINBERG. xciv + 373 pp. fully ill. Ltd. edn. of 650 copies. (Benn Bros.) £5 5s.

This is a book which must be truthfully described as indispensable to every collector and dealer. Its appeal and its position are summed up at the conclusion of the penultimate chapter of the History where Mr. Finberg suggests the reason for Turner's having chosen to leave unprinted the plates prepared for the continuation of his work, "and to keep the few engravers' proofs which had been taken in his own possession." "I," continues the author, "often wonder whether he ever thought of these plates and proofs as the years went by. When he did think of them, which I imagine was but seldom, he must have known that *the very rarity of these proofs would make them doubly precious to the collectors of the future.*"

In accordance with the tradition of books addressed to collectors this volume is luxuriously produced in a style which will make students, who know the difficulty of obtaining publication on more modest lines for work having no such appeal, sigh with regret. In the illustrations alone is there any failure to reach a high standard. When copies of the Liber plates, ranging from mezzotints rivalling the originals to the cheapest type of photographic reproductions, are so abundant, it seems rather unnecessary to issue a new series of indistinct and toneless collotypes printed in an unhappy, livid, purplish black. Especially as they are too small to be of much use to students, and yet do not, like the brilliant miniature photogravures in the Bullard Catalogue, introduce us to a fresh aspect of the compositions by seeing them, as it were, through the wrong end of a telescope. This reduction in size has apparently been made in order that the original sketches and the preliminary etchings may be reproduced as well as the mezzotints, although the author assigns to the former a very subsidiary place in the evolution of the plates, and the peculiar greatness of the outlines, as well as the critical problems connected with them, are all but indistinguishable on so small a scale. Mr. Finberg explains that although "it has often been objected to Turner's etchings that fine as they are as drawings, they show little feeling for the intrinsic qualities of etching" that "they contain no 'velvety blacks,' no fascinating scribbles; no airs and graces; they are not what the modern critic loves to call 'spontaneous,' nor are they brilliant, nor witty," he cheerfully admits "all these objections because," he thinks, "these etchings contain so many higher and rarer qualities." About their rarity, in another sense, he provides new and valuable information by enumerating the number of each, presumably very nearly all that were printed, remaining in Turner's possession when he died.

A somewhat recent development of print-collecting—the cult of the water-mark—receives ample attention. The paragraphs wherein Mr. Finberg recounts his enormous but rather inconclusive labours over detail of this description

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are pathetic. But to amateurs occupying places removed by the length of those filled by collectors of a certain class of modern etchings and of Baxter prints from the extreme left (or right) of philately, it will bring consolation to know that they have acquired impressions which, if not in themselves brilliant or well preserved, are at least printed on the sort of paper generally used for fine copies. It is still possible to ascertain more precisely, by a wholesale examination of contemporary prints of all kinds, how far it is justifiable to assume that the paper used for the prints of Liber Studiorum was bought, like that used for the wrappers by Turner in small batches, in a market convulsed by European conflicts, and did not form part of the general stock being worked by the engraver's printers at the time.

Apart from any results to be obtained from a sporting quest of this sort it seems safe to conclude that Mr. Finberg's portly tome is definitive. It comes to occupy, and occupy worthily, the remaining space on the shelf already all but filled with the literature of Liber Studiorum. Inasmuch as it does not aim at superseding all its predecessors a bibliography of these would have formed a welcome addition to its contents, especially in view of the author's reticence in recording the existence of the earlier and more modest buildings of whose *dépouilles* he has made generous use in the construction of his own more solid and more showy edifice.

The history contains, of course, many new discoveries which relegate some of the older books to the lumber-room. If the hypotheses deduced by the author from a reported conversation between Turner and his friend Wells lead him to make statements about the inception of the Liber, the exact accuracy of which a scrutiny of Turner's character and of the artistic atmosphere of his time render doubtful, at least an entry in the recently published " Farington Diary " has finally disposed of the controversy about the circumstances of the publication of the first part that necessarily exercised Mr. Finberg's predecessors. His own researches amongst the sketches and note-books, embodied in his monumental Inventory, have thrown floods of light on countless points connected with the progress of Liber. It is impossible not to regret that the permanently valuable historical portions of the present book did not first see the light as a chapter in the classical biography of Turner which Mr. Finberg's Inventory and his erudite contributions to the publications of the Walpole Society, founded and conducted by him so ably for many years, show that he more than any man is entitled, nay, under some moral obligation to give to the public.

Les Ebénistes du XVIIIe Siècle: leurs œuvres et leurs marques. By COMTE FRANÇOIS DE SALVERTE. xix + 340 pp. + 66 pl. Paris and Brussels. (G. Van Oest et Cie.)

This valuable and handsome volume has already been more than once referred to in these pages, but calls for extended notice. It represents the latest fruits of French scholarship on its subject, and no single work will be more useful to the student both as a repertoire of illustration and for carefully checked and in many instances novel information upon the craftsmen included. It follows the indispensable *Artistes Décorateurs du Bois* of MM. Vial, Marcel and Girodie in its alphabetical order, but differs from its predecessor in many respects. That work covered the seventeenth as well as the eighteenth century; included many names of Parisian and provincial craftsmen known obscurely from records only, attempted lists of works in museums and private collections, of sales also, and furnished a bibliography under each name. So systematic an enterprise earned our warm gratitude, but the immense amount of detail involved presents an unavoidably larger surface for correction in future, and illustration was no part of its plan. M. de Salverte has limited himself to the eighteenth century, and to shorter notices dealing with material he could himself control, with footnote references to other writers cited. Among the fresh sources he has drawn upon are the *Régistres des Maîtrises,* discovered by him in the *Archives Nationales,* and the formidable piles of the *Affiches de Paris.* He has even made a raid on a little-used English source, the *Miscellaneous Accounts* of the Lord Chamberlain's office; for he includes notices of some famous and some obscure English cabinet-makers, as well as of Italian, German and Swedish practitioners, more or less connected with the French school. The illustrations are well reproduced, with an average of two pieces to the plate.

The introduction is packed with entertaining and instructive matter. Even those who are too national or too austere in their taste to admire French eighteenth-century furniture might find it interesting to trace in the different forms invented and decoration applied the play of changing manners and the influence of foreign importation, whether of material or of ideas. Of workers also: from the first the methods of incrustation were foreign, Dutch and German in marquetry, Italian in bronzes, Oriental in lacquer. The foreigners came in as workmen and then set up for themselves in privileged communities like that of the Faubourg St. Antoine, won to the *maîtrise,* or enjoyed royal protection. The reign of Marie Antoinette determined an even greater stream from Germany than before, and by 1785 nearly a third of the total cabinet and seat-makers in Paris

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were immigrants. The Revolution drew many of its recruits from the foreign communities, and among the " victors " in the assault on the Bastille sixty were furniture-makers with names like Hüff, Bauch, Semft, Ophoff, Rehow, Weber, Weisser, Schneider, Feuerstein, Gengenbach, Reitmayer, Hindermayer. Of such were many very noisy " patriots," inarticulate in French. Paris, indeed, was a " melting-pot " to which those hard-working and skilled artizans were attracted, and where they were more or less subdued to a governing taste by the schooling they received. The social side, the ever more rapidly changing fashions in a time to which yesterday was antiquity, is evidenced by the new names for writing and working-tables, or for seats and lounges; of the seats an example is the *voyeuse* on which the spectator straddled or knelt to watch a game of cards; of the lounges there were varieties named *divans, turquoises, paphoses, duchesses, vieilleuses, dormeuses, méridiennes,* and of beds no fewer.

But M. de Salverte's main interest has been to trace the individual artist by means of his stamp. The corporation law[1] that insisted on its application from 1741 onwards was very imperfectly obeyed; when the object passed direct to the purchaser the mark was often omitted, or the dealer removed it. Maker and dealer arranged to place it as inconspicuously as possible, and it was not till 1882, when the exhibition of the *Union des Arts Décoratifs* attracted the attention of students to this feature, that the names of more than one or two of the *ébénistes* came to be known. Even now possessors of eighteenth century Parisian furniture are frequently unaware of those signatures: in the provinces and abroad the practice of signature was almost unknown.

It is impossible here to review M. de Salverte in detail, but it was natural to turn in the first instance to see what he had to tell us about examples in the Wallace Collection. He is able to complete the history of that famous commode, of which it was known, from a drawing, that the design was by one of the Slodtz, and from an inscription that the bronzes were Jacques Caffiéri's. The cabinet-maker, it appears, was Antoine Gaudreau, and the piece was furnished for the King's chamber at Versailles in 1738. The commode or buffet by Leleu in Gallery IX derives its decoration of *fleur-de-lys,* according to M. de Salverte, from ownership by the Prince de Condé. The work in the Wallace Collection bearing the stamp I DUBOIS is, according to our author, by the son René, who used his father's stamp on succeeding to the business. This accounts for the puzzling lateness of style. On the other hand the results of a recent examination of the Wallace Collection furniture had not been published when this volume was in the press, and the author has therefore fallen into some old errors. Thus he assigns the *secrétaire,* No. 30 in Gallery XVIII, to Claude Saunier, for which there is no evidence, and amplifies the signature of Foulet on its marquetry with the initials J. B., which do not appear. Again the *secrétaire,* No. 24 in Gallery XXII, may be Riesener's, but no signature has been found, and it was therefore a pity to include it among the limited illustrations of that master, by whom so many certain pieces are known. These and other errors or gaps the author will doubtless correct or fill in future editions. There is still a large untouched field in English private collections, as the sale-rooms demonstrate. French furniture is drifting back to France, now that English and American taste has rallied to the native tradition, but there still remains much that *milords* bought in pre-Revolution times or secured from the great *débâcle* and destruction. The history of French furniture has still to be written for a considerable part in England, and to some extent in Russia, as M. Denis Roche's book has shown.[2] Finally it should be recorded that M. de Salverte's book is furnished with an index, a feature that has been exasperatingly absent from some other French works on this subject. D. S. MACCOLL.

Rodin. Sixty photogravure plates with introduction and notes by Léonce Bénédite. Limited edition of 250 copies. (Ernest Benn, Ltd.) £7 7s.

Rodin's reputation is no doubt passing through rather a trying period. The almost inevitable slackening of interest, or even revulsion, sets in particularly quickly after the death of an artist who has lived, as Rodin or Tennyson lived, to a great age. And in Rodin's case the process has surely been hastened by the ill-judged enthusiasm of his friends. The Musée Rodin, in the lamentably unsuited rooms of the Hotel Biron, where almost the whole vast mass of his work, finished and unfinished, good, bad and indifferent, has been permanently thrust before the public, is enough to sicken anybody with the art of an even greater genius.

And yet when he is judged, as very nearly every artist ought to be, by his outstanding work alone, he remains a sculptor (if that word may be used in its widest and loosest sense) of extraordinary power. If Bernini could boast that marble was wax under his chisel, Rodin, with his very different gift, did confer upon

[1] M. de Salverte corrects the current interpretation of the corporation's stamp ME as *maître ébéniste.* The letters stand for *menuisier ébéniste,* and were applied by the corporation's officers.

[2] *Le Mobilier Français en Russie.* I think M. de Salverte has not made use of this source.

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modelling clay a quality which justified, or came very near to justifying, its literal translation into bronze. He abused the sculptor's right to show mutilated and fragmentary work, often with excellent judgment (the completed "Muse" with arms, on PLATE 37, is not nearly as fine as the better-known version without arms, of which there is a bronze cast at South Kensington) but with disastrous results on his imitators. Yet how strangely impressive many of those fragments are. And though many of his admirers feel that he never surpassed his first statue, the "Age d'Airain," it must be remembered that he was 37 when he finished it, just the same age as Raphael when he died.

This very large, handsome and expensive folio is a sumptuous monument to Rodin's glory, and the 60 photogravure plates—some of them quite marvellous examples of what that process can achieve—illustrate considerably more than that number of pieces of sculpture. Unfortunately in many cases the background appears to have been worked out by hand (as in previous books on Rodin) to the destruction of all subtlety in the profiles: and in some—like the small group "Jeux de Nymphes" on PLATE 55B—a kind of black outlining produces an effect that is almost grotesquely untrue. The most muddled of photographic backgrounds would be infinitely better.

The short introduction by Monsieur Léonce Bénédite is not very illuminating, and either the writer, the translator or the proof-reader has been unusually careless. "Ulysses" for "Ilissos," "Julien of Medici," "plans" for "planes," are too many samples to pick at random out of twenty-two pages; and there is an unpardonable misrendering of the first line of Michael Angelo's best-known quatrain (which is described as a sonnet). The same page has an odd sentence denying the influence of Baudelaire on Rodin's art, an influence that he was certainly ready enough to admit himself. The notes to the plates might also have been looked over more carefully. The suggestion that the "St. John" originally had a staff in the left hand must be a mere confusion with the "Age d'Airain"; the "Age d'Airain" itself, which is barely five foot six inches from head to heel, is decribed as "over life size"—thereby stultifying the well-known story that it was at first suspected of being a direct cast from the model; and several of the smaller works on Plates 54 to 57, described as in marble or in bronze, look very much more like plaster in the photographs. If these magnificent and costly art books are to have any text at all the purchaser is surely justified in demanding that it shall be presented to him with greater care than this.

E. M.

Greek and Roman Portraits in English Country Houses. By FREDERICK POULSEN. Translated by the Rev. G. C. Richards. 112 pp. + 100 pl. Oxford. (Clarendon Press.) 84s.

From time to time, at intervals of about a generation, an adventurous foreigner explores the private collections in this country and reports on his discoveries. Dr. Waagen, of Berlin, attempted to survey the whole field, in the reign of William IV. Adolf Michaelis studied and catalogued the collections of ancient sculpture in the mid-Victorian years, and now Professor Poulsen, of Copenhagen, has visited nine great houses, for the special purpose of studying their classical portraits. Ancient iconography is a subject in which the Keeper of the Ny Carlsberg Glyptothek is necessarily an expert.

The scheme of the book is different from that of Waagen and Michaelis. Instead of describing the constituents of the different collections in haphazard order, as they present themselves, Mr. Poulsen begins by a short account, with photographs, of the houses included in his book. He shows the suave breadth of Wilton, the stately mass of Houghton Hall, the classic interiors of Holkham, the curious medley of the Pantheon and garden-house at Ince, Blundell Hall, the Gothic ruins of Margam, and the modern Gothic of Rossie Priory. To these are added, but without photographs, Sion House, Lansdowne House, and the Soane Museum.

Using these nine houses as his quarry, Mr. Poulsen has taken one hundred and twelve Greek and Roman portrait heads, busts or statues, and has arranged them in chronological order, regardless of the collections in which they occur. The series ranges from the Thucydides at Holkham, through Hellenistic and Roman Imperial times, to the middle of the third century of our era.

A great part of this material has hitherto remained unillustrated, and unknown except by the verbal descriptions of Michaelis and Bernoulli. It is now represented by photographic reproductions, for the most part successfully executed by Mr. Fleming. In a few cases only, such as the Plato head at Holkham, difficulties of situation and lighting have defeated the photographer.

Among the Greek portraits the most interesting are those of Thucydides and Plato at Holkham and a vividly conceived Antisthenes at Sion. An interesting statue of a deified, or heroized Alexander at Wilton, is well over life-size. Only one other on this scale, the Rondanini Alexander at Munich, can be quoted by our author.

The Roman series contains about four-fifths of the whole number. It includes, of course, a fair number of members of the Imperial houses, who can be identified. These, however, are

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not of outstanding merit, and a more striking group consists of a long sequence of unknown persons: men, women and children, admirably illustrative of the vigour and character that marked the portrait art of Rome for four centuries. A. H. S.

Les Figurines funéraires égyptiennes. By Louis Speleers. 188 pp. + 51 pl. (Humphrey Milford.) 18s.

M. Speleer's book on the so-called *Ushabti* figures is packed with information. All the variant types of figures of every period are given, with details of every tool, implement and object represented. The diffent kinds of material used are fully discussed, and the variants of the inscriptions are given in detail. The combination, therefore, makes a book which is essentially necessary for all students of Egyptology and for all collectors of things Egyptian. The various sections are illustrated by photographs and line drawings; and, as one would expect in a book by a Belgian Egyptologist, the photographs are extremely good. It is, however, a pity that loyalty has sometimes made the author select his specimens from his own museum rather than from finer examples elsewhere. This is specially noticeable of the figure on Plate 35, which he calls the type of the the XXVIth dynasty. The broad support at back and the vertical lines of inscription down the front are less common at this period than the narrow support at the back and the horizontal lines of inscription encircling the figure, such a type as is found in the fine *Ushabti*-figures of Horuza from Hawara. On the other hand, M. Speleers has given two beautiful photographs (Plates 29 and 32) of *Ushabti*-figures, with the little human-headed bird-soul clinging to the breast of the figure and gazing up into its face.

M. Speleers has emphasized the interesting point that the great quantities of figures placed in tombs were not put in haphazard, but a certain definite number or multiple of numbers was followed. This only occurred when the figures were considered to be farm labourers, and the numbers seem to be 365, or one for every day of the year. Added to these are often the overseers, one for every ten labourers, bringing the number up to 401. It is important to establish the fact that the Egyptians were following a definite system in this matter, but, unfortunately, few excavators have troubled to count the number of *Ushabtis* found in each tomb, so that the suggestion is not yet completely proved.

Where so much is good it seems invidious to point out faults, though those faults are of omission and not of commission. M. Speleers has not realized, apparently, the division between the figure of the deceased and the servant-figure, and he has not taken into account Prof. Newberry's suggestion that the word *Ushabti* is derived from *Shawabti*, and means a wooden figure.

The book now holds the field as the most complete and important monograph on these funerary figures. M. A. MURRAY.

Die Handzeichnungen des Jacques Callot unter besonderer Berücksichtigung der Petersburger Sammlung. By Leopold Zahn. 128 pp. ill. + 126 pl. München. (O. C. Recht.) $18.

This is one of those books of which the superficial attraction may be supposed to consist in the series of excellent facsimiles on old papers after drawings in wash, chalk and sanguine. The scrap-book-like insertion of these drawings seems opposed to any ideal format of book building. Persons making a special study of such subjects can generally get access to originals, and one cannot help feeling that the fate of such facsimiles must in time be to be torn out, dirtied, and distributed in the attempt to sell them as originals. I should have preferred a book without the facsimiles and with a greater number of ordinary half-tone reproductions in the text. How interesting would have been a reproduction of the plate by Collignon which represents Callot, a magnifying glass before his eyes, engraving a plate *on an easel*! Providence had dowered this engraver, to whom to bend over a plate was the business of his life, with a malady of the stomach which made the classic position intolerable. The more I look at the half-tone illustrations in this book, the more it seems to me that they are so excellent that I prefer them in their frankness to the more elaborate facsimiles.

This book contains a list of the drawings of Callot in Germany and Austria, in England and France, in Holland and Italy; a list of the reproductions of drawings by Callot; a list of the chief biographical and critical writings on the subject of the artist. Altogether an admirable and indispensable work.

It may be useful to warn curators and critics of one danger. Modern etchers who imitate Callot are *ipso facto* invariably beneath critical consideration, if only because, if they were any good, they would be inventing a new manner for some other goose to imitate.

WALTER SICKERT.

Gustave Doré. By G. F. Hartlaub. 176 pp. with 141 ills. (Meister der Graphik. Band XII.) Leipzig. (Klinkhardt und Biermann.) Linen, 25 frs. Swiss; half leather, 30 frs. Swiss.

This book is one of the laboriously fair and almost too humble estimations which we expect from German criticism. Text and illustration combine to prove that, with the exception of a few vignettes, Gustave Doré, from his début as the "gamin de génie" of the Paris comic press, to his apotheosis in Bond Street as the pet of the rectories, the "preacher-painter," touched nothing that he did not spoil. When

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Herr Hartlaub describes the paintings that we can remember as ideas "dragged into expansion and painted to death," as, not painting at all in the proper sense, but gigantic coloured illustrations in oils, he will find no one to contradict him. There is really nothing to be said about them except to regret that revelation, prodigal in some respects, has never vouchsafed any rulings in art criticism. If the sacred oil-paintings of Doré's maturity were bad, the secular and jocular lithographs of his youth were as bad in their way. His bad taste in both regions was neither French nor German, nor even "éminnement Parisien," and it seems to me that the writer, in wishing to make a charitable case for the smaller wood-cuts, mistakes for admiration of the artist the æsthetic pleasure that any wood-cut on a small scale gives to eyes that have now been starved of that particular source of pleasure for about half a century. The credit of the drawing, dated 1862, "*Le chemin des écoliers,*" must lie between the designer and the engraver. The drowned girl on p. 138 is a crib from Dietz. The writer puts his finger on the main achievement of Doré's life when he says that his work precipitated the artistic ruin of book illustration; that Doré may be considered the founder of what is called in German the *Prachtwerk*, illustration with letter-press, rather than an illustrated book "intended above everything to be read and enjoyed as literature."

It is a pity that this book follows the detestable custom of printing German in Latin characters, and in a somewhat uncomfortable fount at that. The letters tend to have lean-to tops. WALTER SICKERT.

The Decorative Arts in England. 1660-1780. By H. H. MULLINER. 200 pp. with 110 pl. (Batsford.) £3 10s.

This book is practically a catalogue of the well-known collection of English furniture and other objects of decorative art, formed by the late Colonel H. H. Mulliner, the most important examples being illustrated in the form of plates with descriptive notes. The work, however, is something more than a catalogue in the ordinary sense. It might be described rather as an historical study of the Arts in England from the time of Charles II to George III, illustrated from Colonel Mulliner's collection and arranged in the form of a catalogue. This is, perhaps, the most practical and at the same time the most difficult and laborious method of writing the history of a period of Art. A note by Colonel Mulliner at the beginning explains that his original intention was to print a few copies only for private use, but owing to public interest in the subject it was decided to publish an edition for general circulation.

The arrangement of the book is explained in the Index. The first portion is given up to furniture, after which plates are devoted to silver, enamels, glass, tapestries, needlework, and bookbindings. These sections are arranged in chapters preceded by introductions. Descriptive notes face the plates. A vast amount of information, both historical and technical, is compressed into a small space. As a work of reference the book deserves to take a high place, though it is probably too closely packed with facts to be readable to the general public.

But the practical value of books of this nature lies rather in their illustrations. Looked at from this standpoint there is no question of the importance of this record of Colonel Mulliner's collection. In books on artistic subjects it is often a tiresome process to refer from the text to the illustrations, but in the present case this difficulty is avoided by the descriptive notes which face the plates. The illustrations, which number two hundred and fifty-six, present a wonderful record of the finest work of English craftsmanship. Almost every object belongs to the ornate and highly-decorative type, for the temperament of the collector, in this case, had nothing in sympathy with the virtues of simplicity. O. B.

Gewirkte Bildteppiche des XV und XVI Jahrhunderts im Historischen Museum zu Basel. By R. F. BURCKHARDT. 66 pp. + 25 coloured plates + 63 half-tone illustrations. Leipzig. (Hiersemann.)

The collections of the Basel Museum lodged, as they are, in the old Franciscan church, are in every way worthy of this generous setting. Yet many will agree with Dr. Burckhardt that the tapestries are the most notable possession of the museum. The commendable system, which prevails throughout the Swiss museums, of specializing in the art of the country, has enabled Basel to utilize its resources in forming an unrivalled collection of those late medieval tapestry-bands made in the Upper Rhine district from Strasbourg to Constance, but chiefly at Basel, where they were known centuries ago as "Heidnischwerk." It is an odd name, for nothing could reflect more clearly the local genius. These tapestries are invariably of dimensions suited to the limited resources of the convents or dwelling-houses where they were made. They are not greatly ambitious either in plan or execution. Their aim is frankly decorative, and within the limits so wisely prescribed they are remarkably successful works of art. Dr. Burckhardt's fine volume is devoted to the provision of coloured illustrations, on a generous scale, of the tapestries under his charge, and to recording all that is known about them. His success is obvious, and both author and publisher are to be congratulated. The earliest examples have an individuality and a charm greater even than the others. Those fear-

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some beasts, led by young dandies or maidens by means of coloured ropes or golden chains, may symbolize Vice led captive by Virtue, but for us they remain just happy decorative schemes in simple yet lovely colours. We may even suspect that the fair weavers themselves were not altogether blind to this aspect of their task, and though they meant to edify us, there can be little doubt that they tried to please as well, and none that they have done so. They show what simple, unaffected folk with an honest and open intention are capable of, and the spirit they display is one worthy of note to-day. How widely would Fräulein have opened her eyes in wonder could she have seen her work (Plate X) sold under the hammer in Paris in the year 1921 for 534,625 francs, then equivalent to £10,000 sterling. Our wonder is almost as great that Dr. Burckhardt managed to secure this panel for his museum. This is by no means the only fish he has hooked, and if other museums may stand little chance in this particular field against so redoubtable an opponent, he has at least made amends by giving us this handsome volume. Those whose itinerary does not often take them in the direction of Basel may find here the best possible substitute for a sight of the originals. Wisely, we think, the plan has been followed of taking the colours from the back instead of from the front, faded by centuries of more or less intermittent exposure. The cult of the old has no greater pitfall than this, that there is danger of homage being given to defects and qualities alike. And surely it is a drawback that whitewashed gothic, faded tapestries and headless statues can give us but a faint idea of their original state. In conclusion a note of warning must be sounded. The direct simplicity and modest size of these panels, reinforced by the record of the auction room, has subjected them to the undesirable attentions of those who do not care to let supply lag behind demand. Aspiring purchasers who may be disposed to congratulate themselves that they have evaded the far-seeing eye of Dr. Burckhardt will be wise to submit examples without a reliable pedigree to the closest scrutiny before it is too late. A. F. K.

Chinesische Frühkeramik. Von A. L. Hetherington. Einleitung von R. L. Hobson. Uebersetzt von Dr. R. E. Junkelmann. 168 pp. + 100 pl. (12 in col.). Leipzig. (Hiersemann.) M.60.

After so many translations into English of works by foreign scholars, it is a pleasant change to receive a German translation of an English work. Mr. Hetherington's book on the Early Ceramic Wares of China was reviewed in these columns on publication (Burlington Magazine, XLI., December, 1922, p. 305), and therefore does not call for detailed discussion now. The present volume seems in all respects to be excellent. The text is carefully rendered from the original, and is illustrated by the same fine plates. There is, however, one obvious mistake on the title page where Mr. Hobson's initials have carelessly been transposed. Mr. Hetherington's researches in an as yet incompletely explored subject were assured of a welcome from scholars and connoisseurs, but his clarity and readableness have won for him a wider public. For instance some of his delightful stories are irresistible, notably that of the widow who fanned her husband's grave, which was widely quoted by grateful reviewers. In short, the book contains many things that are sure to attract the general reader without destroying its value to specialists, and we are glad to see that, in addition to the two editions referred to, Messrs. Benn have issued a cheap edition of it. E. P.

LETTERS

CONNOISSEURSHIP AND RESEARCH.

Sir,—The Burlington Magazine for February, 1924 (No. CCLI, p. 101) published a cursory review of my work, *Die indischen Miniaturen im Schlosse Schönbrunn,* which I have only just seen. The well-known connoisseur, F. R. M(artin) gives vent to his annoyance about all sorts of things which he might have set right for himself by a closer inspection. In the first place, the title-page bears the words " I. Tafelband " (first volume of plates) and the subtitle " Beschreibendes Verzeichnis " (descriptive catalogue). That means from the standpoint of an author engaged in research that he by no means wishes to anticipate the results of an enquiry which will be contained in another volume, announced in the preface. The current interpretations of the " connoisseurs " are not, therefore, to be cheaply repeated, but their foundations in fact are to be explored. Dr. Martin, with the vanity of the connoisseur, thinks that it betrays ignorance if one does not immediately recognize, as usual, Akbar, Djehangir or Shah Djehan. It is true that such identifications are readily forthcoming in the market; the real student tests their correctness and then makes curious observations, for instance, in the very case of Dr. Martin.

Is it not strange, for example, that the same Durbar scene reproduced by Dr. Martin (*Miniature Painting,* Plate 216) and by Schulz (*Persisch-Islamische Miniaturmalerei,* Taf. 193) is explained by one as *The Court of Jehangir* and by the other as *Shah Akbar and his Court,* where one might suppose with Dr. Martin that the portraits of such well-known rulers could be identified from a book at the cost of a few shillings. Such difference in attributions, of

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which a large number more could be cited as, to say the least of it, unconvincing, in the works of Dr. Martin, prove how rashly and often for sentimental reasons they are adopted. There is all the more need of a thorough scientific examination, and Dr. Martin himself confesses in his book on miniatures (p. 82) that he means to leave such studies of detail to future writers. For that reason I consciously and deliberately refrained from making hasty identifications when writing the descriptive catalogue of the volume of plates of the Schönbrunn collection. For all that, so much concession was made to the reader that the rulers, though not named, were indicated as princes, while such descriptions as "sitting man" and the like, about which Dr. Martin is so satirical, are used only in the case of subordinate characters or portraits which can hardly be identified, just as Dr. Martin does in his own books.

So much for his assertions about matters of fact. He appends personal remarks about me and my methods of working which amount to this: that I choose what suits my purpose out of photographs, and have myself said that I should have written my book differently if I had seen the originals. Where does Dr. Martin get this quotation from? We must have had very friendly relations with one another if I had used such confidential language in intercourse with him. I am unaware of anything of the kind. Is my work on the Schönbrunn miniatures really "a rapidly assembled volume," and have I really relied entirely, or in the main, on photographs? One sees directly the absurdity of Dr. Martin's language in the excitement of the chase. Let me mention that the Schönbrunn miniatures, in spite of great difficulties, were taken down from the walls and removed to our institute expressly for the sake of exact study.

In order, however, that something worth considering may emerge from this not very agreeable affair, may I be permitted to say a word on the phraseology of my title? One who places his knowledge at the service of a museum or teaches in a University, will hardly ever enjoy such liberty to travel as to be quite *au fait* with the state of the market and fully acquainted with its catchwords. He will have a stronger leaning to research, preferring to stand apart from the market and to seek methods that go beyond the silly talk of the day. No one will deny that we owe much to Dr. Martin; I only think that he ought now to have more comprehension of the slower and more cautious methods of scientific work.

There is no other way, if we are about to enter on scientific work about carpets, the art of the Far East, or Indo-Persian miniature painting. All the foundations have to be laid afresh; we must not accept anything without question, even if the pioneer work of the connoisseurs seems to have made it all quite easy. Research must insist on an organized record of the monuments drawn up on historical and philological lines. It must insist also that professional students, well equipped by systematic training, and not connoisseurs who have come more or less to the front owing to the chances of the market, must occupy themselves with the artistic qualities of the several works of art, artists, artistic circles or tendencies in art, and then attempt to have it out with the previously prevailing opinions of scholarship, and attack the problems of the history of development by methods of their own. I have attempted to discuss that in my book, *Die Krisis der Geisteswissenschaften* (1923), and it was not only in writing p. 210 that I had Dr. Martin in my thoughts.

In regard to the work on Schönbrunn, let me just say that the first volume was purely descriptive and intentionally abstained from any interpretation. The second volume will first of all supplement the production of the material at Vienna for the study of Indian miniature painting by citing the large pictures of the romance of Hamza. These will be dealt with by Professor H. Glück, who will be able to proceed quite otherwise than I with the Schönbrunn miniatures, because the subject matter is that of a saga, and interpretation obviously goes along with description. The third volume will sum up the first two and attempt to deal with Indian miniature painting in general on the systematic lines which I worked out in *Die Krisis der Geisteswissenschaften,* lines which are intended to ensure that all questions of importance for research in connexion with art are seriously tackled.

Yours faithfully,
JOSEF STRZYGOWSKI.

"DIE ZEICHNUNGEN ADAM ELSHEIMERS"

SIR,—In connexion with Dr. Friedlander's review of the publication of the Elsheimer drawings at Frankfort, it may be of interest to students to know that there is a signed drawing by Goudt at Rennes (81.4): a group of six adults and a little boy, pen and sepia work (10.5 cm. by 8.2 cm.). In the same gallery are two fine landscape drawings by Elsheimer (81.5, 106.6); the second contains a group of people round a fire burning in the open in a meadow. These drawings have not been published.

Yours faithfully,
CAMPBELL DODGSON.

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for Connoisseurs

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The Baptism of the Eunuch, here identified as by Rembrandt. Panel, 57.5 cm. by 84 cm. (M. S. del Monte, Brussels)

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SOME EARLY REMBRANDTS

BY A. BREDIUS

IN the collection of paintings belonging to Mr. S. del Monte, Brussels, I came upon the picture shown on the Frontispiece. These excellent reproductions have sometimes one fault: they are too dense in the shadows. The large area of shadow in the present picture is painted so that it appears to be transparent with detail showing through. It is not solid black as appears here.[1]

When I first considered the question of the picture's authenticity I felt a certain doubt regarding the figures, which at a first glance strike one as being a little awkward and quaint for Rembrandt. The peculiar way in which the trees are treated, the effect of phantasy in the ruins and buildings, the quality of the light in the evening sky, the way in which the carriage, all gilt, and the golden parasol are painted, convinced me of Rembrandt's authorship of this second version of the *Baptism of the Eunuch*. Rembrandt was fond of that subject, and recently there was sold in Amsterdam one of the best examples of another version, engraved by van Vliet, of which at least six are known. Another one, in a French private collection, entirely ruined and painted over, seemed to me at one time still more obviously by Rembrandt himself, as far as I could judge from some parts not wiped off or repainted.

Rembrandt is here seen to be following certain of his early contemporary colleagues such as Moyaert and Lambert Jacobsz, but this work is by neither of them. It reveals even thus early both Rembrandt's own peculiar conception and his own broad style of painting. The landscape already forecasts the sublime landscape in Cassel. There is the same ample handling and the same visionary and fantastic composition. Some parts of the trees are absolutely identical with those in Prince Salm's landscape with Diana and Acteon, dated 1635. Clearly, too, the picture shows Rembrandt's knowledge of and sympathy with Hercules Seghers.

A few years later Rembrandt once more painted the same subject in a landscape setting. In Dr. Valentiner's "Wiedergefundene Rembrandts," there is a reproduction of this large painting (81.2 by 103.7 cm.); but the accompanying illustration on PLATE II, B shows it to better advantage. Most of the remarks I have made in connexion with the del Monte picture apply also to this one. As for the great beauty of the composition, lighting and handling, the reader can to some extent realize these through the reproduction. As will be seen, the landscape in this example occupies a more prominent place than in the other, and nothing could be finer, subtler, or more accomplished than the transitions of colour and lighting as the forms recede further and further from the observer's eye. Happily the pigment is in such excellent condition that before it we can realize everything Rembrandt desired to convey. Seldom indeed in recent years have students of Rembrandt had the good fortune to have brought before them a landscape of this importance. The picture was formerly in Lord Ravensworth's collection, and is now in London. It includes in the composition the baptism, servant, carriage and horses. This picture is signed and dated 1636. The del Monte picture could not have been painted very much earlier than that, but it seems certain that the Ravensworth picture is the later.

In the del Monte picture there is a splendid red in the mantle of the Prince, the mantle being held by the turbanned page of the kneeling Moor, and the golden carriage gives great warmth and brilliance to the colour scheme.

In the same collection there is a broad and very rapidly painted, life-size head of a rather ugly man, which was at one time in Corot's collection, and which appears to be absolutely genuine. This portrait is shown on PLATE III, C. I have been informed that this picture has been engraved, but I have never seen a copy of any such engraving. The brushwork is very broad and masterly. Mr. Mellaart kindly reminds me that in the Nostitz Gallery, Prague, there is a study of the same man, but with a curious small cap on his head, called "in der Art des Rembrandt." He allows me to reproduce, on PLATE III, D, his photograph of this interesting picture, which is probably a sketch of the same model, and is painted in the same sketchy way.

[1] There is much justification for Dr. Bredius's remark. But the fault in this and most other cases lies with the photographer, not with the block-maker. The photograph used for this plate came to us from the Continent and was obviously under exposed, the details in the dark passages being consequently invisible. The most perfect skill in block-making cannot remedy such a defect. The best that can be done is to make a faithful reproduction of the photograph. In our experience the standard in photography is higher in this than in other countries. Nearly all the photographs we receive from the Continent and America are defective, generally through under exposure due to impatience or haste. EDITOR.

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TITIAN AS DRAUGHTSMAN

BY ROGER FRY

IN his new book treating of Titian as a draughtsman,[1] Freiherr von Hadeln has reproduced in thirty-six excellent plates the whole series of Titian's surviving drawings, as he accepts it. He has printed first the pen and ink drawings and then the chalk, both series being arranged chronologically. This is typical of the author's methods. It is done with a very deliberate purpose and is the result of that freshness and critical acuteness of vision which he has brought to bear already so effectively upon the work of Tintoretto. Indeed, throughout he shows an understanding of his subject of quite a different order from that of the merely learned art researcher. He has an imaginative sense of how an artist worked, of the kind of problems which he faced, of the psychological habits which his *métier* imposed. In fact he understands pictures and drawings not as dead matter for archæological classification but as the direct expressions of a vital energy. The result is that every word of his admirably concise introduction is interesting, original and very much to the point.

Freiherr von Hadeln recognizes that the real study of Titian's drawings dates from Morelli. Before his time Titian's œuvre was encumbered with a mass of inferior school work. Morelli no doubt cut down the number of authentic sheets too severely, but it was a fault on the right side, and already Mr. Charles Loeser in his work on the drawings of the Uffizi had restored to the master some of his greatest masterpieces, including the latest and perhaps the finest drawing that we possess, the *Christ on the Mount of Olives* (Plate 36 in von Hadeln). Dr. Gronau had admitted only three original drawings and the late Sir Claude Phillips only a few more. Von Hadeln restores the number to thirty-six and, as far as my judgment goes, with complete justification. In looking through his plates I found only one (No. 4) at which my suspicions were aroused, and I found on reading his text that here he admits that the greater part of the drawing, namely, the whole of the landscape, is the addition of an imitator.

Even that number, thirty-six, may well arouse wonder. Titian lived for nearly a century. He was a tremendous worker; during the greater part of his life he was regarded as a great master and there were plenty of collectors ready to snap up and preserve any drawings of his that found their way out of the studio. Great loss there must have been even so, but still it is difficult to explain so meagre a list. Von Hadeln, quite rightly I think, shows that Titian probably did very few drawings indeed. His whole method was opposed to the Florentine one of the complete cartoon squared out and transferred exactly to the canvas. On the contrary a few hasty scribbles would fix the main idea, which he would then work into shape on the canvas itself. Drawing for Titian was used only for this first idea—and these scribbles were so slight that they were probably almost invariably destroyed—or for particular details like the pose of a hand or the fall of a drapery, and those again, though they have the beauty of extreme freshness and immediacy, were after all unimportant drawings and would hardly have been preserved by collectors. In short Titian scarcely ever conceived of a drawing as an independent and self-sufficing work of art.

Of the few drawings which we have, a large proportion have to do with the execution of some large and important work over which Titian took exceptional pains. We may suppose that many of his smaller compositions were carried out in paint from beginning to end.

One or two drawings of a rather special technique were probably made expressly for wood-engraving. In one or two again our author very ingeniously suggests as a motive Titian's desire to show his power of precise and complete modelling to those of his younger rivals who had become obsessed with the great style of Michelangelo and were anxious to test everything by that standard. Compared with the rest they are almost formal and academic.

By these and other such ingenious and plausible suggestions Freiherr von Hadeln seeks to explain the striking fact that with so small an œuvre we are confronted with drawings of great variety of handling and treatment and to give an explanation of exactly why each drawing has its particular quality. In the few pages which he devotes to this masterly analysis, our author manages to throw more light on the working of Titian's artistic intelligence than we may get from many of the voluminous studies of the master's whole work with which everyone is only too familiar.

It would take too long to go into all the interesting points which are raised, among others the influence of Dürer's technique on his youthful work as a draughtsman and its gradual disappearance under the pressure of his purely pictorial purposes.

[1] *Zeichnungen des Tizian.* By Detlev Freiherr von Hadeln. 56 pp. + 44 pl. Berlin. (Paul Cassirer.)

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B—Landscape with the Baptism of the Eunuch, by Rembrandt. Canvas, 81.2 cm. by 103.7 cm.

Plate II. Some early Rembrandts

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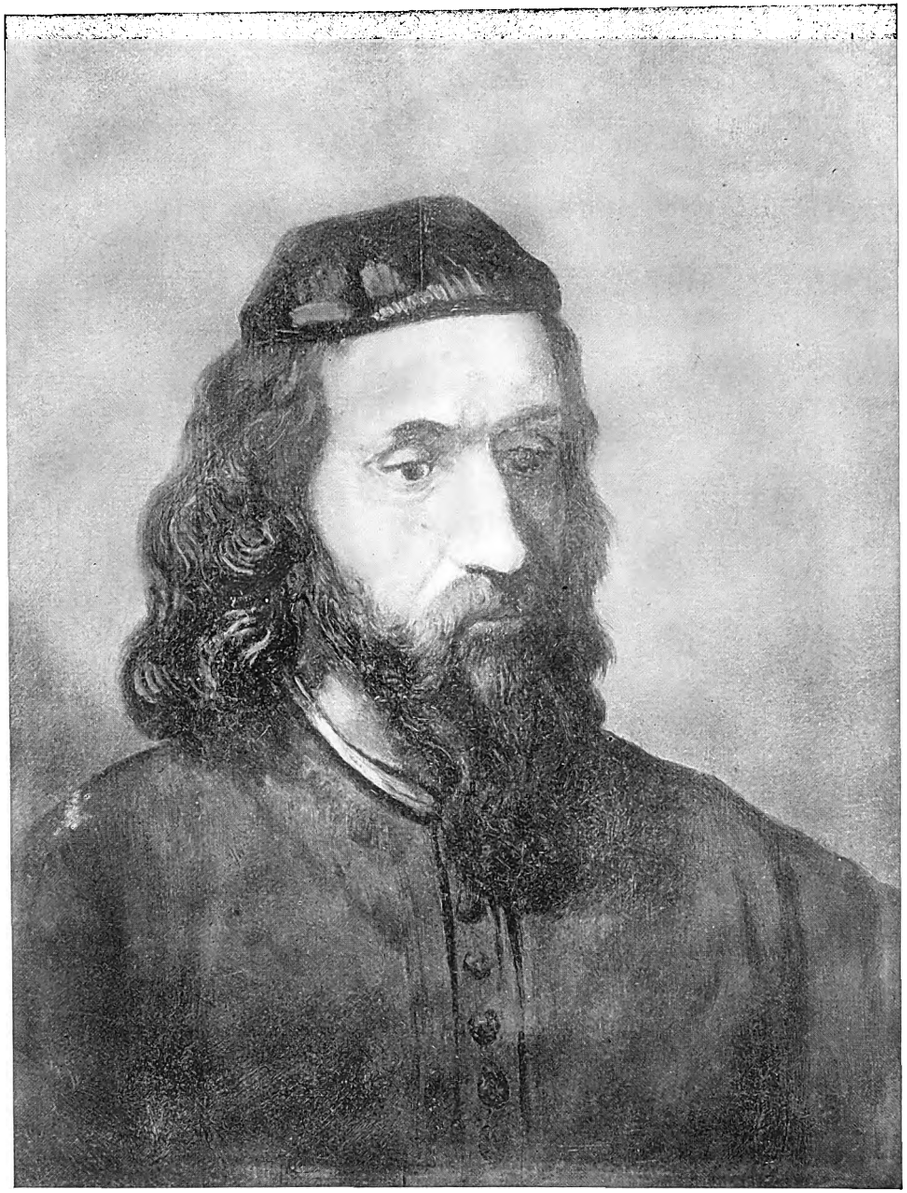
C—Head of an Oriental with a Cap, by Rembrandt. Panel, 66.5 cm. by 51.5 cm. (M. S. del Monte, Brussels)



D—Portrait Study. School of Rembrandt. Panel. (Nostitz Gallery, Prague)

Plate III. Some early Rembrandts

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In some ways Titian's drawings are the more interesting from the very fact that he cultivated drawing so little. One may almost say that drawings are of value in proportion as they are "unconscious." That is to say, it is a medium of expression better suited to record a vehement impulse than a prolonged meditation.

Nothing is more wearisome than a drawing made on purpose to look well as a drawing. Its great charm is in proportion to its immediacy, to the frankness and unhesitatingness of its avowal. It is more intimate, more spontaneous than any other expression; it is what letter-writing is to the rest of literature, and a full-dress drawing is something of an absurdity. Hence the extraordinary charm of Titian's drawings. It would be absurd to call him one of the great draughtsmen; his sense of form was adequate but hardly profound. But the vehemence of his conviction in form as he felt it gives his drawings their fine sincerity. Moreover, in them as in his painting he shows how nearly he was getting to the highest levels of art when his career was cut short at a hundred. It would be possible to call that final drawing of *Christ on the Mount of Olives* a great drawing, and perhaps that one only.

Freiherr von Hadeln's book is a welcome proof that the intensive study of the old masters, which seemed of late to be flagging, is still attracting men of fine sensibility and high intelligence. It is a model of what such researches should be.

THE TOMB OF DOÑA SANCHA AND THE ROMANESQUE ART OF ARAGON

BY A. KINGSLEY PORTER

THE sarcophagus of Doña Sancha in the sacristy of the Benedictine nuns[1] at Jaca cannot be said to be unpublished, since it has been the subject of an admirable study by Ricardo del Arco[2] and has been mentioned incidentally by several writers.[3] Since, however, even close students of mediæval art outside of Spain seem generally unaware of the existence of this significant monument, it may be worth while to call attention to its importance, for the Jaca sarcophagus throws new light upon the history of Romanesque art. It has been assumed by archæologists that Languedoc was the creative centre of Romanesque sculpture; that here, in the cloister of Moissac, the art was born, in 1100; and from here it is believed to have radiated throughout Europe. I have already called attention to many indications that stone sculpture existed elsewhere in Europe before the close of the eleventh century.[4] Now, the Jaca sarcophagus not only confirms in a striking way the early date of several other monuments, but it reveals the existence of a hitherto unrecognized school of Romanesque art.

Let me resume, to begin with, what is known of the history of the sarcophagus: Ramiro I, King of Aragon, married Ermisenda in 1036. Ermisenda died in 1049. In addition to his sons and illegitimate children, Ramiro had three daughters: Teresa, who was, perhaps, born as early as 1037; Sancha and Urraca. In 1059 Urraca became a nun in the convent of Santa Cruz de la Serós; it is therefore probable that she was born not later than 1044. Doña Sancha, the middle sister, must, therefore, have come into the world sometime between 1038 and 1043; let us say, about 1040.

Doña Sancha subsequently married a count, probably of Toulouse. After his death she retired, in 1095, to the convent of Santa Cruz de la Serós. In the following year, 1096, she is mentioned in a document as present at the consecration of the cathedral of Huesca. At this time she must have been about fifty-six years old. Subsequently nothing more is heard of the infanta. In view of her exalted rank and the frequent mention of her name in documents up to this time, the sudden silence in contemporary writings is reasonably interpreted to indicate that she died soon after.

All three of the daughters of Ramiro were buried at Santa Cruz de la Serós, in a chapel of the cloister, which had been built by Doña Sancha. The three tombs appear all to have been placed near the altar; that of Doña Sancha was in the middle, on either side were those of Doña Urraca and Doña Teresa.

The tombs seem to have remained in their original positions until the seventeenth century. But in 1622 the remains of the three infantas were solemnly translated from Santa Cruz to the convent at Jaca. The sarcophagus of Doña Sancha, the handsomest of the three, was also with great difficulty transported; it was placed

[1] Clausura is observed.

[2] *El Real Monasterio de San Juan de la Peña.* Jaca, Heras, 1919, p. 153 f.

[3] Cardera, *Iconografia Española,* Tomo I, núm. IV; Ricardo del Arco, *La Ciudad de Jaca* (Boletín de la Sociedad Española de Excursiones, Tomo XXIX, III Trimestre de 1921; Torres Balbas in *Arquitectura,* 1919, Abril, No. 12, p. 99; A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads.* Boston, Marshall Jones, 1923, Vol. V. Plate 527.

[4] *Romanesque Sculpture of the Pilgrimage Roads,* Vol. I, p. 18 f.

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in the choir of the church, and in it the bodies of the three sisters were united. In 1785 the sarcophagus was removed from the choir to the *Capitulo,* and later to its present position. The sarcophagi of Doña Urraca and Doña Teresa, doubtless left at Santa Cruz, have entirely disappeared,[5] as well as the chapel in which they were placed.[6]

The documentary evidence therefore indicates that the sarcophagus of Doña Sancha dates from the last years of the eleventh century.

The style of the monument confirms this dating.

Sculptures closely resembling the Jaca sarcophagus are to be found in the tympanum of the north portal of San Pedro at Huesca. Indeed, the two are certainly the work of the same atelier, in my opinion, of the same sculptor. (Compare PLATE I, A with PLATE I, B.) Now, San Pedro of Huesca was rebuilt after the conquest in 1096.

The two angels supporting the aureole with the soul of Doña Sancha in the Jaca sarcophagus [PLATE II, E] present evident analogies with the prophets Enoch and Elijah of the cathedral of Cremona in Lombardy [PLATE II, F], sculptures executed between 1107 and 1117.

The knights in combat on the back of the sarcophagus [PLATE III, J] seems to be evidently contemporary with the St. James of the tomb of S. Alberto at Pontida [PLATE III, K], also in Lombardy, a monument executed soon after 1095. The details of the harness of the horses are very similar in the two works, and the faces of the riders have a sort of family resemblance, which confirms the documentary evidence that they were executed about the same time.

The horsemen of the Porta della Pescheria at Modena [PLATE III, L], which was erected between 1099 and 1106, also show the same peculiarities of costume and harness. It will be noticed, furthermore, that at Jaca and at Modena the shields are of the same pointed type and that in both cases the riders have short skirts not reaching to their knees—a detail of costume which is hardly found after the eleventh century.[7] Equally analogous with the horsemen of Jaca are the riders of the Porta dei Leoni of S. Niccola of Bari [PLATE III, M], a monument which is earlier than 1105.[8] In the centre of the shields are the same four bolts in either case; the tails of the horses are both braided.

It seems, therefore, certain that the Jaca cavalier is contemporary with these cavaliers of Lombardy and Apulia, and that all really date from the end of the eleventh or early twelfth centuries, just as the documents indicate.

When, moreover, we compare the sarcophagus at Jaca [PLATE IV, N] with the throne of S. Niccola of Bari [PLATE IV, O], dated 1098 by an inscription, we note a certain similarity of feeling, as well as of detail, which leaves us in no doubt that the two are contemporary.

For the sake of greater clarity we may resume in the form of a diagram the dates of these related monuments:

1095.—Tomb of S. Alberto at Pontida.
After 1096.—Jaca sarcophagus.
After 1096.—Tympanum of San Pedro at Huesca.
1098.—Throne of S. Niccola at Bari.
1099-1106.—Modena Cathedral, Porta della Pescheria.
1107-1117.—Cremona Cathedral, Enoch and Elijah.

It should be remarked that all these monuments are either situated at important centres of pilgrimage, or are closely connected with such.

We may add to this list the tympanum of Charlieu in Burgundy [PLATE I, C], a church consecrated in 1094.

Each of these sculptures confirms the dating of the others. It seems clear that at the end of the eleventh and at the beginning of the twelfth century there flourished in Aragon, in Lombardy, in Apulia and in Burgundy, especially in the centres of pilgrimage, vigorous schools of sculpture, all related to each other and all displaying the same mastery of technique, which it has been assumed did not exist in stone sculpture of this period, except in Languedoc.

In fact, there is reason to believe that the importance of the rôle of Toulouse in the formation of Romanesque sculpture has been considerably exaggerated. If we take into consideration only the extant monuments—and it is only on this basis we can judge, for we have no right to imagine what may have existed in one region more than another—the oldest Romanesque sculpture of Languedoc is the cloister of Moissac, dated 1100. No one has supposed that the closely related ambulatory sculptures of St. Sernin of Toulouse are very much earlier; there is, in fact, good reason for believing them later.[9] We have therefore no indication that sculpture existed at Toulouse before the very end of the eleventh century.

Now, on this showing, it does not appear that Languedoc was particularly precocious in the production of Romanesque sculpture. In

[5] South of the church I saw some broken fragments of what seemed to be the lid of a sarcophagus of the eleventh century, with parts of an inscription, in which the name of the deceased was lacking. But there is no reason to suppose that this is débris from the tomb of either infanta.

[6] All the documents referred to above have been collated by Del Arco, *op. cit.*

[7] I owe this suggestion to Prof. Roger S. Loomis.

[8] See the forthcoming article by Prof. Loomis in Mediæval Studies in Memory of Gertrude Schaepperle Loomis.

[9] See what I have said on this subject in *Romanesque Sculpture of the Pilgrimage Roads,* Vol. I, p. 18 f.

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A

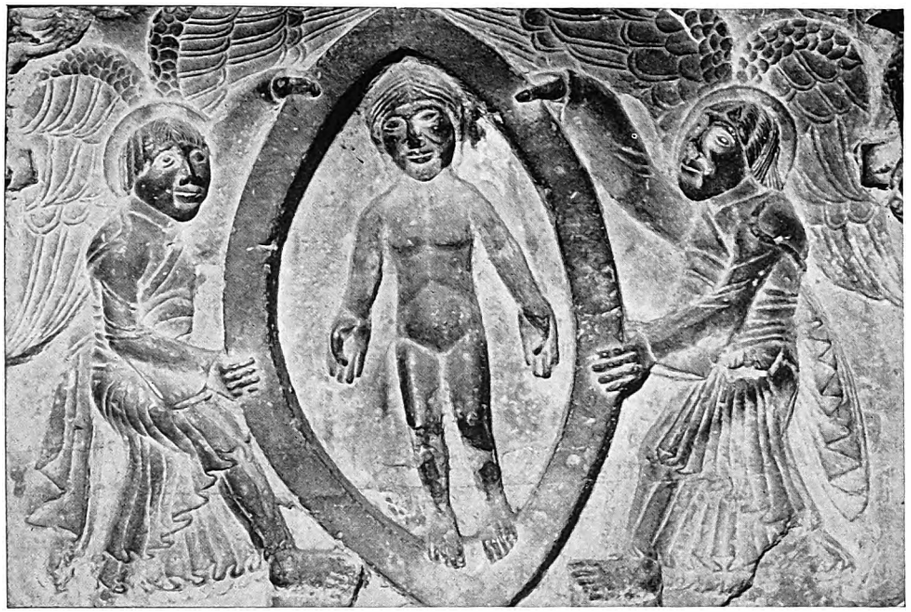
C, D

B

A—The Infantas Teresa, Sancha and Urraca. Tomb of Doña Sancha. After 1096. (Jaca) *B—Adoration of the Magi.* Tympanum of northern portal. (S. Pedro el Viejo, Huesca). *C*—Inner portal. 1094. (Charlieu, Burgundy). *D*—Panteon de Nobles. Before 1082. (San Juan de la Peña)

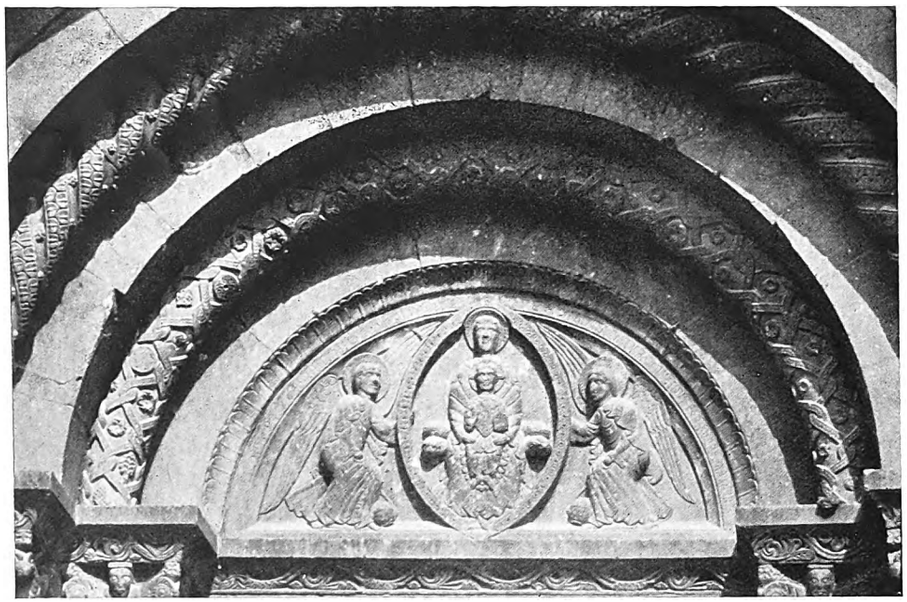
Plate I. The Tomb of Doña Sancha and the Romanesque Art of Aragon

E



F

G



H

E—The Soul of Doña Sancha is carried to Heaven. Tomb of Doña Sancha. After 1096. (Jaca). *F—Enoch and Elijah.* Relief in the Sacristy of the Cathedral. 1107-1117. (Cremona). *G*—Tympanum. Early twelfth century. (Corneilla-de-Conflent. Pyrénées-Orientales). *H*—Donation of 1098. *Pedro I and the Bishop of Jaca.* (Cathedral Archives, Jaca)

Plate II. The Tomb of Doña Sancha and the Romanesque Art of Aragon

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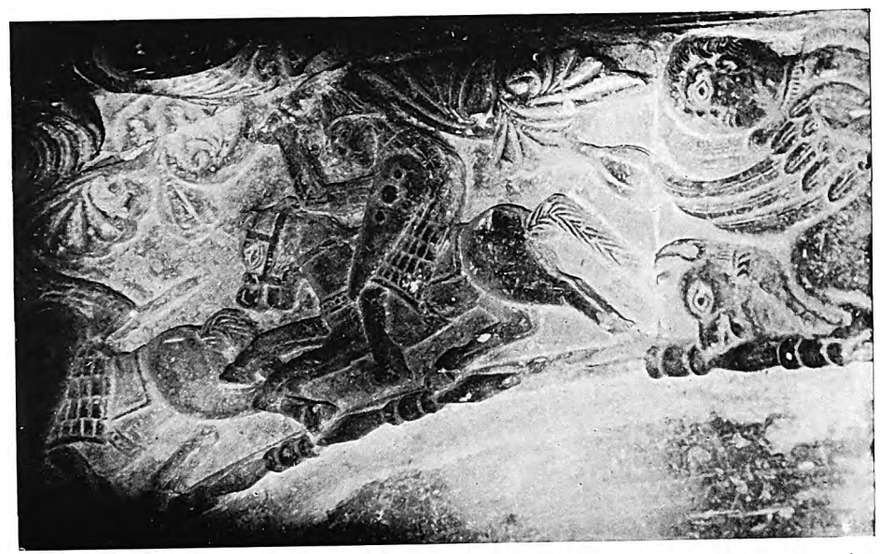
J

K

L

M



J—Cavalier. Tomb of Doña Sancha. After 1096 (Jaca). *K—St. James.* Tomb of S. Alberto, 1095 (Pontida, Lombardy). *L*—Porta della Pescheria. Detail. 1099-1106. (Modena Cathedral). *M*—Porte dei Leoni. Detail (S. Niccola, Bari)

Plate III. The Tomb of Doña Sancha and the Romanesque Art of Aragon.

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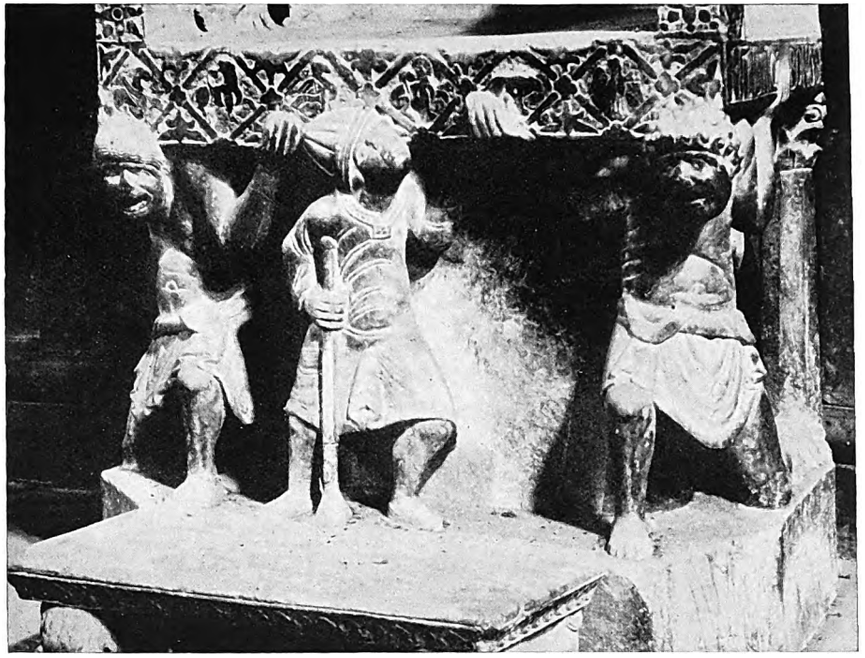
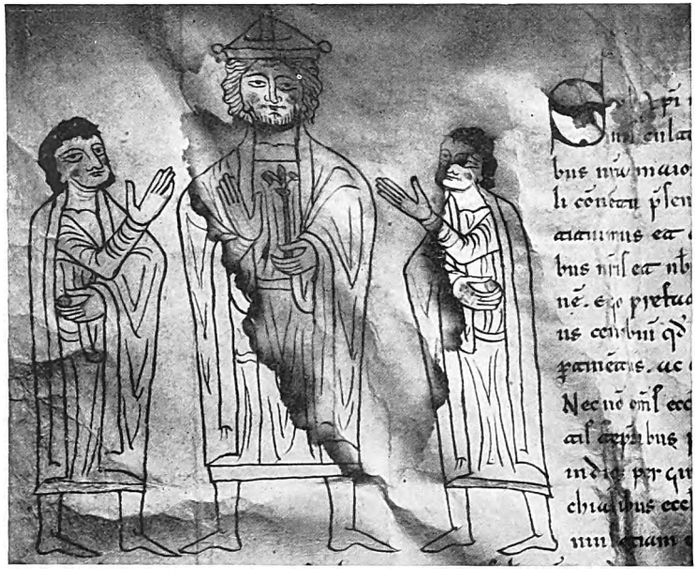
N



O

P



Q

N—Tomb of Doña Sancha. After 1096. (Jaca). *O*—Episcopal throne. 1098. (S. Niccola, Bari). *P*—Acts of the Council, 1063. *Ramiro I and his two sons.* (Cathedral Archives, Jaca). *Q*—Donation of 1063. *Ramiro I and his son Sancho.* (Cathedral Archives, Jaca)

Plate IV. The Tomb of Doña Sancha and the Romanesque Art of Aragon.

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England stone sculpture of the type which we call Romanesque is already found in the crosses of Bewcastle and Hexham, which seem to be dated 670 and 740 respectively. The cross at Muredach, in Ireland, is anterior to 923. In Switzerland the crucifixion of Aarau is dated c. 961. Catalonia produced the lintel of St. Genis in 1020, St. André soon afterwards, and Arles-sur-Tech in 1046. In Germany admirable sculptures in stone are found at St. Emmeran of Regensburg (anterior to 1064), at Münster (before 1084) and at Werden (before 1081). In Burgundy we find the capitals of Cluny (1087-1095) and the inner portal of Charlieu (1094). Castille can boast of the beautiful cloisters of Santa Domingo de Silos (1073-1076). In Provence admirable stone sculpture is found in the tomb of St. Ysarne (1048). In Lombardy and Apulia there exists the notable series of works to which we have already called attention. The chronology of extant monuments gives, therefore, no reason for believing that Toulouse was the cradle of Romanesque sculpture.

In fact, there are extant older monuments of Romanesque sculpture in Aragon than in Toulouse. There is nothing in Languedoc that can be proved to be earlier than the Jaca sarcophagus. The western tympanum of the cathedral of Jaca[10] may well be more ancient than any Romanesque figure work in stone extant in Languedoc, for the building of this structure was sufficiently advanced in 1063 to admit of a consecration.[11] This is probably the most ancient sculptured tympanum extant in Europe. Its composition shows strong influence of the Orient, where the motive of a tympanum certainly originated. Both the sarcophagus and the tympanum of Jaca are therefore, in all probability, at least as ancient as the oldest work which has come down to us in Languedoc. But there is still older, and authentically dated, stone sculpture in Aragon. The little caryatid figures of the Panteón de Nobles at San Juan de la Peña are anterior to 1082, since an epitaph of this date has been cut into the wall.[12] These are works of minor importance, executed by an uninspired but perfectly competent craftsman [PLATE I, D]. They at least amply prove that figure sculpture in stone was practised in Aragon in the eighth decade of the eleventh century and that the sculptors were perfectly able to express themselves in this medium. The extant monuments therefore seem to indicate that stone sculpture existed in Aragon earlier than in Languedoc.

The assumption that Toulouse was the cradle of Romanesque sculpture appears, therefore, unfounded. Nor does the other dogma, which has been frequently advanced, that the sculptures of Aragon were executed by Toulousan workmen, or under Toulousan inspiration, seem more justified. The only solid evidence produced in defence of this theory is the circumstance that Doña Sancha is thought to have married a count of Toulouse. But this is hardly conclusive. Even if we grant, what is unlikely, that this marriage had any influence upon the destinies of art, we have no more right to assume that it resulted in introducing Toulousan art into Jaca than to assume that it introduced Aragonese art into Toulouse.

The Jaca sarcophagus and the southern tympanum of San Pedro el Viejo at Huesca undoubtedly show points of stylistic contact with the capitals of the cloister of La Daurade at Toulouse.[13] They also resemble the works of Guglielmo in Lombardy.[14] But it seems certain that the school of Aragon, whatever influences it may have received or given, possessed a character of its own and was essentially local and autochthonic. The three head-dresses of the infantas in the right-hand division of the front of the Jaca sarcophagus [PLATE I, A] and of the Virgin in the Huesca tympanum [PLATE I, B] are of purely Spanish type. The labarum, which is so conspicuous a feature of the tympana of the period in Aragon—it is found in all three of the tympana of San Pedro of Huesca and in the tympana of the cathedral of Jaca and of Santa Cruz de la Serós—is never found in the tympana of Languedoc, except at Oloron-Ste.-Marie, a church which shows many other marks of Spanish influence and is much later in date.

The works of sculpture in Aragon which show the closest relationship to Toulouse, so far as I know, are the capitals of the cathedral of Jaca. Certain of these, although perhaps of finer quality, are very like the work on the southern portal of St.-Sernin and in the Puerta de las Platerias at Santiago.[15] Even assuming, what has never been proved, that this particular style originated at Toulouse, rather than at Santiago or at Jaca, it by no means follows that the remaining sculpture of the Romanesque period in Aragon was executed by sculptors from southern France.

There seems, indeed, reason to believe that the artistic activity of the Christian states of northern Spain at the end of the eleventh and

[10] Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Vol. V, 616.

[11] The document expressly states that at this time the construction of the portal had been begun (Del Arco, *Jaca*, p. 12). Work doubtless progressed slowly, but it is by no means improbable that the tympanum was executed well before the end of the century.

[12] Del Arco, *op. cit.*, p. 45.

[13] Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Vol. IV, 288-295.

[14] The close connexion between the architecture of Catalonia and that of Lombardy at this period is well known.

[15] Porter, *op. cit.*, Vol. IV, 308-318; VI, 675-691.

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at the beginning of the twelfth centuries has been under-estimated. It has been generally believed that the wars against the Moors absorbed all energies, and that the fine arts had fallen into decadence.

The studies of the last few years, however, have revealed the fact that from at least the ninth century the north Spanish states, it seems, under Moorish influence, had been producing an art which is worthy of respect and study. In the realm of miniature painting the Beatus commentaries on the Apocalypse and other manuscripts reach extraordinary heights of creative imagination. The Mozarabic churches of Spain at the end of the tenth century attain a level of technical excellence scarcely equalled by the architecture of northern Europe before the twelfth century. The best Spanish ivory carving of the eleventh century, like the cross of Ferdinand in the Madrid Museum, is better than contemporary work elsewhere in Europe.

There is no reason to suppose that the Court of Aragon remained shut off from the artistic activities of the rest of the peninsula. In 1063 the King of Aragon, Ramiro I, directed that his new cathedral of Jaca should be vaulted throughout; in the contemporary abbeys of St. Etienne and La Trinité of Cæn, which have been believed to be advanced centres of vault construction, the Norman builders dared not undertake such a construction at all in the eleventh century, and bungled it in the twelfth century. The excellence of the ivory carving produced in Aragon in the last half of the eleventh century is witnessed by the book cover of Doña Felicia, now in the Metropolitan Museum of New York, and which dates from before 1085.[16] The sensitive technique of this work contrasts with the fact that at that time the art of ivory carving seems to have been unknown in Languedoc. It is, moreover, certain that miniature painting flourished in Aragon in the eleventh century, reaching a level of attainment quite as high as that of the illuminations of southern France. We do not know, alas, what marvels may have been contained within the book covers of Doña Felicia, though we may fairly assume that the interior of the book was not unworthy of the binding. Nor do we know what were in the sixty-eight codices of the archives of the cathedral of Jaca, mentioned in the catalogue of 1420.[17] Some idea of what has been lost may, however, be formed from a few fragments that remain. The archives of Jaca have been spoiled of their costly and splendid codices; they do, however, preserve, at least in part, their legal documents, and by rare good fortune several of these are adorned with miniatures, which appear to have escaped students of Spanish illumination. The very existence of these miniatures is eloquent evidence of the culture of the Aragonese Court; to illuminate charters was a luxury which even the most prosperous kings or emperors of the eleventh century hardly allowed themselves.

The first of these documents is the celebrated Acts of the Council of 1063. At the beginning are seen the king and his two sons [PLATE IV, P]; twelve other figures represent bishops and abbots. These miniatures were executed at San Juan de la Peña; they are drawn in a vigorous, characterful style that betrays the existence in Aragon of a strong and independent school of illumination.

A miniature of the same style, I believe by the same hand, is contained in a donation of the same year, similarly written at San Juan de la Peña [PLATE IV, Q]. It represents the King Ramiro I and his son Sancho. The style of the sculptures of the tomb of Doña Sancha seems already foreshadowed in these miniatures.

A third donation of 1098 made by the King Pedro I to the church of Huesca contains a miniature of a different style [PLATE II, H]. These surely dated monuments offer important landmarks in the history of Spanish miniature painting, and will afford students fixed points for comparisons. They also make it clear that the miniature painting of Aragon, quite distinctive in 1063, had come by the end of the century to resemble closely that of Catalonia and of the rest of Spain.

The monuments we have passed in review are doubtless only a small part of what once existed of the period in Aragon; they are, however, sufficient to show that in the last quarter of the eleventh century there flourished in this region competent schools of painting, of architecture, of ivory carving and of sculpture, in no way inferior to contemporary work in Languedoc, at least as far as it is possible to judge from the extant monuments.

All these arts undoubtedly underwent in varying degrees foreign influences, but it is by no means certain that they may not also have influenced the art of other regions. In sculpture, at least, one foreign monument may be quite definitely ascribed to the influence of Aragon, if, indeed, it be not the work of an Aragonese sculptor. It is the tympanum of the little church at Corneilla-de-Conflent in French Catalonia. A comparison of the style [PLATE II, G] with that of the central panel of the Jaca sarcophagus [PLATE I, A] will convince the reader of the close relationship of the two works. M. Mâle has recently dated the Corneilla tympanum to the beginning of the thirteenth century; it must,

[16] Porter, *op. cit.*, Vol. V, 519.
[17] Del Arco, *Jaca*, p. 27.

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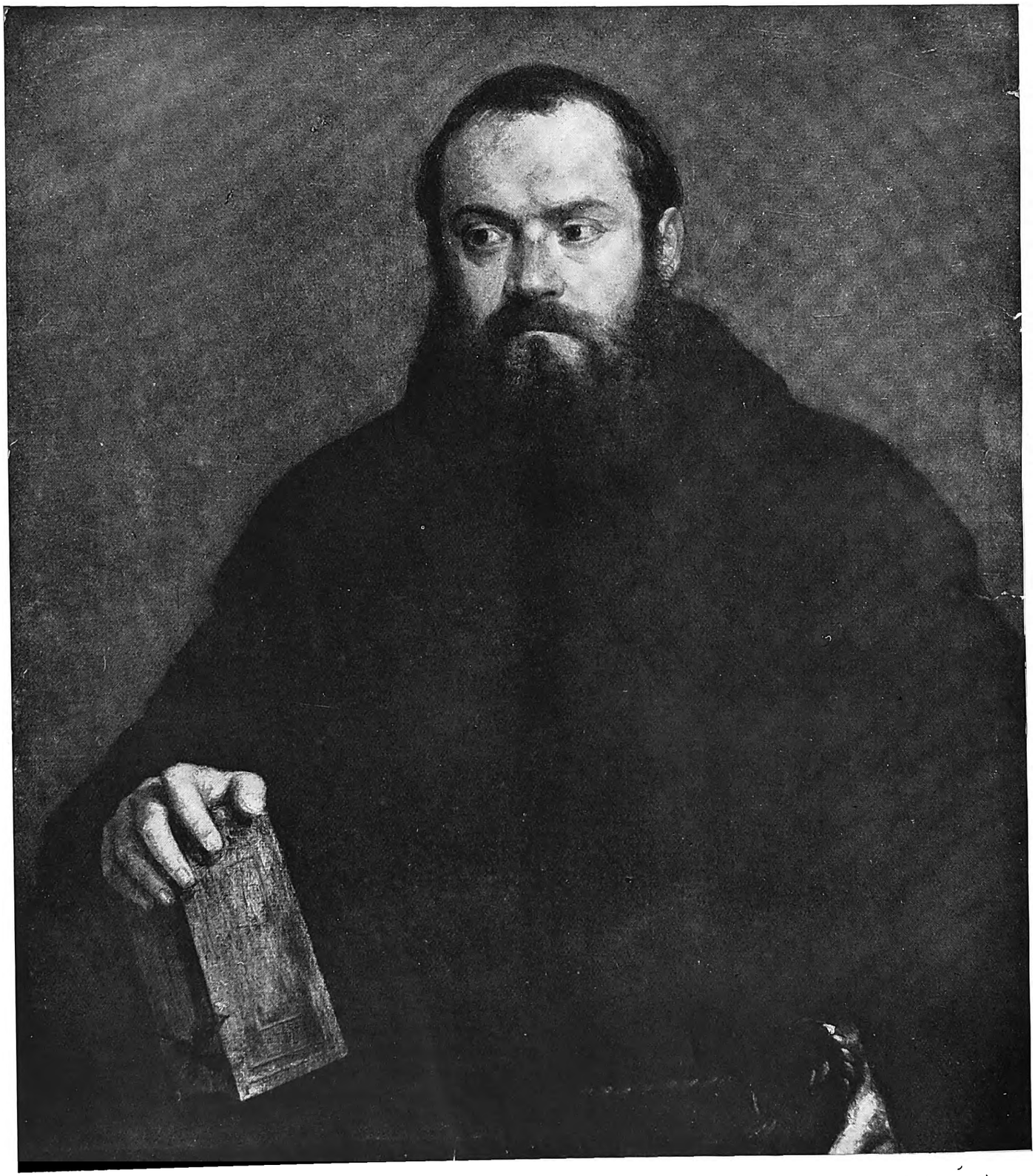

A—Portrait of a Monk, by Titian. Canvas, 83.8 cm. by 73.7 cm. (National Gallery of Victoria, Melbourne)

Plate I. Some little known works by Titian

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however, be a century earlier, as is shown not only by comparison with the Jaca sarcophagus, but also by its resemblance to the tympanum at Charlieu [PLATE I, c] by the style of the architecture and by the character of the epigraphy.

Thus in the history of Romanesque sculpture, the school of Aragon occupies a separate and not unimportant sub-division under the broad heading of the pilgrimage churches. Nothing justifies us in assuming, as has been done, that the sculpture of Aragon was imported from Toulouse, or that it was (with the possible exception of the capitals of the cathedral of Jaca) the work of Toulousan sculptors. On the contrary, the tomb of Doña Sancha resembles rather the works of Guglielmo in Lombardy, and its early date is an additional confirmation of the chronology of that fundamental series of monuments.[18]

[18] See my article in the BURLINGTON MAGAZINE, August, 1923.

SOME LITTLE-KNOWN WORKS BY TITIAN

BY DETLEV, BARON VON HADELN

THERE was recently exhibited, as a loan, in Trafalgar Square, the *Portrait of a Monk by Titian* [PLATE I, A] which the Melbourne Gallery has bought from Messrs. Thomas Agnew and Sons.[1] So far as I can see the picture has not yet been mentioned in the literature on Titian. But it must formerly have enjoyed a certain celebrity. This is proved by an old copy, of which Mr. Colin Agnew showed me a photograph. The person represented was evidently not a mere ordinary monk, but a celebrity of his time, probably a famous preacher or dogmatic theologian of the Counter-Reformation. The wide and lofty brow is evidence of a remarkable intelligence, the mouth reveals force of will, and the eyes a zeal for the faith approaching fanaticism. Certainly tolerance could not be reckoned one of the qualities of this monk. Titian doubtless deliberately chose the full front view of the face, because the force and energy of the head thus obtain the strongest expression. The placing in the picture of the upper part of the body, broad and imperturbable, and the way in which the right hand lies firm and heavy on the book, complete the portrayal of character. The portrait can be dated, approximately if not exactly, by the manner of painting. The skilful way in which the grey tones of the underpainting are in parts not completely covered with glazes, but show through more or less strongly, is so advanced as to be hardly conceivable much before 1550. But on the other hand the drawing is still too firm, especially compared with the master's latest manner, for a much later date than about the middle of the century to be considered.

Mr. A. L. Nicholson possesses a signed work by Titian, an *Addolorata*[2] [PLATE II, c]. The composition is not unknown, for old copies exist. One is in the Uffizi at Florence, a second was formerly owned by Monsignor Vason at Venice, a third by Dr. A. von Peez at Vienna. I have not seen this version. Dr. Hans Tietze, however, who has published this replica,[3] describes it expressly as a work of Titian's studio. These three versions evidently go back to Mr. Nicholson's picture, which is doubtless an original by the master. The high quality of the painting bears still stronger evidence than the indisputably genuine signature. Only the master himself understood how to put such vibrating life and such richness of colour into the single harmony of dark red and white. In the attempt to place this work chronologically we are aided by the two known representations of the *Addolorata* which Titian painted for Charles V, both now in the Prado at Madrid. One is painted on wood,[4] the other on marble.[5] The date of the first named is not exactly ascertained, but it was certainly produced earlier than the painting on marble, which we know to have been finished in 1554.[6] On both pictures Mary is turned obliquely to the left, just as in the picture at Mr. Nicholson's. The earlier picture in the Prado resembles this in the position of the hands, which are joined together in prayer, while in the later treatment of the subject they are raised in lamentation. As regards the head, however, Mr. Nicholson's *Addolorata* comes much closer to the later Prado picture, in the type as well as in the inclination of the head, and lastly also in the arrangement of the white head-dress. The relations are so close that one must assume a practically contemporary origin. Mr. Nicholson's picture belongs, accordingly, to the 'fifties.

A remarkable work of Titian, which has likewise hitherto not been mentioned in the literature, was to be seen during the Loan Exhibi-

[1] Canvas, 33 by 29 inches.

[2] On wood, 28¼ by 23½ inches. I am informed by the owner that the picture formerly belonged to Prince Borghese of Rome, then to Mr. Alfred Fletcher of Liverpool.

[3] *Der Cicerone*, I (1909), p. 313 ff.

[4] No. 443 of the Prado.

[5] No. 444 of the Prado.

[6] Compare the reproductions in *Titian* (Klassiker der Kunst) 1904, pp. 95 and 97.

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bition of pictures held by Messrs. Agnew in June and July [PLATE II, B]. The heads of an old man, an adult and a youth are curiously united in a kind of triple Janus head, and three heads of animals are added to them, those of a wolf, a lion and a dog.[7] The Three Ages are intended, as is quite evident from the Latin inscription. Over the old man is: EX PRAETERITO. Over the adult: PRAESENS PRVDENTER AGIT. Over the youth: NI FVTURA ACTIONE DETVRPET. The three heads of animals are merely a symbolical expansion of the idea. They are meant to allude to the subtlety of old age, the vigour of manhood, and probably the frivolity of youth. The symbolical Allusions involved were evidently generally intelligible in Titian's time, for two Venetian woodcuts of the sixteenth century are preserved in the British Museum which expound the same idea for both sexes with a dull circumstantiality. On steps leading upwards and then downwards again stand ten representatives of the most various ages, and every one is associated, as in Titian's picture, with an animal. Here indeed the youth of twenty has a calf as his companion, while the dog is the symbol of the man of seventy. The lion characterizes the man of forty, the wolf the man of fifty. The symbolical attributes do not, therefore, agree in detail. It is clear, however, that the same thought of a comparison between man and beast has occurred in both cases.

Though the meaning of the subject represented can be explained in this way, the picture still seems to remain enigmatical. For how is it to be explained that Titian, who had treated in his youth the theme of the Three Ages in that wonderful bucolic Idyll at Bridgewater House, resorted in his old age to this extremely condensed and epigrammatic brevity? There is nothing else in the work of Titian analogous to this limitation of three heads of men and three of animals, and especially to an arrangement positively heraldic in its severity. I believe that the extremely unusual character of this enigmatic work will be best explained if we assume that it is not really a picture, but belongs to a category of definitely decorative paintings which appear to be almost totally destroyed. In documents and old inventories of pictures we occasionally read of the "timpano" of a picture, that is a painted cover which was intended to protect the actual picture from dust and injury. The well-known still life by Jacopo de' Barbari in the Alte Pinakothek at Munich is merely such a "timpano." Lorenzo Lotto in his "libro dei conti" frequently mentions pictures with their "timpani." And we learn from documents and the older literature that Titian also, at least in some cases, provided his pictures with such decoratively treated protective covers. For example, in the correspondence between Titian and the Duke of Urbino[8] mention is made of the "timpano" for *La Bella* in the Pitti Palace. Ridolfi further briefly describes[9] the cover of a portrait of Sperone Speroni by Titian's hand. The subject represented on it was a child playing with a lion.

[7] Canvas, 29¾ by 27 inches. From the collection of Mr. Francis Howard.

[8] Cp. G. Gronau in *Jahrbuch der preussischen Kunstsammlungen*, XXV. Beiheft, pp. 9 and 18.

[9] Carlo Ridolfi, *Le maraviglie dell'arte*, ed. Berlin 1914, I, p. 192.

A THIRTEENTH CENTURY GLASS-PAINTING

BY HERBERT READ

THE Victoria and Albert Museum has recently acquired, with the generous assistance of Sir Otto Beit and the National Art Collections Fund, the thirteenth century glass-painting reproduced on the Plate. It is a work of art of the first quality and the excellent state of preservation in which it remains makes it a rare and authentic document of the great epoch to which it belongs and of which so few survivals exist. It measures roughly twenty inches square. The leads, it is worth noting, are of considerable age, being milled, with flat flanges: they do not seem to have been disturbed since the eighteenth century. The restorations are almost negligible, consisting merely of the four pieces of old glass replacing the column and capital on the right. The panel, not having been exposed to the atmosphere for some time, shows little signs of corrosion or decay: it is certainly the most perfectly preserved thirteenth century panel at South Kensington, and there can be few glass-paintings of the period in such fine condition anywhere.

The colours are distributed as follows: a thinly flashed ruby glass forms the background of the left half of the panel and is used for the vestments of the group on the right and the halo of the main figure in this group; a sky-blue is used for the background on the right, a forget-me-not blue for the vestment of the figure on the left, a colder blue for the springing foliage on each side above the columns; a full green for the first branch of foliage above the capitals, for

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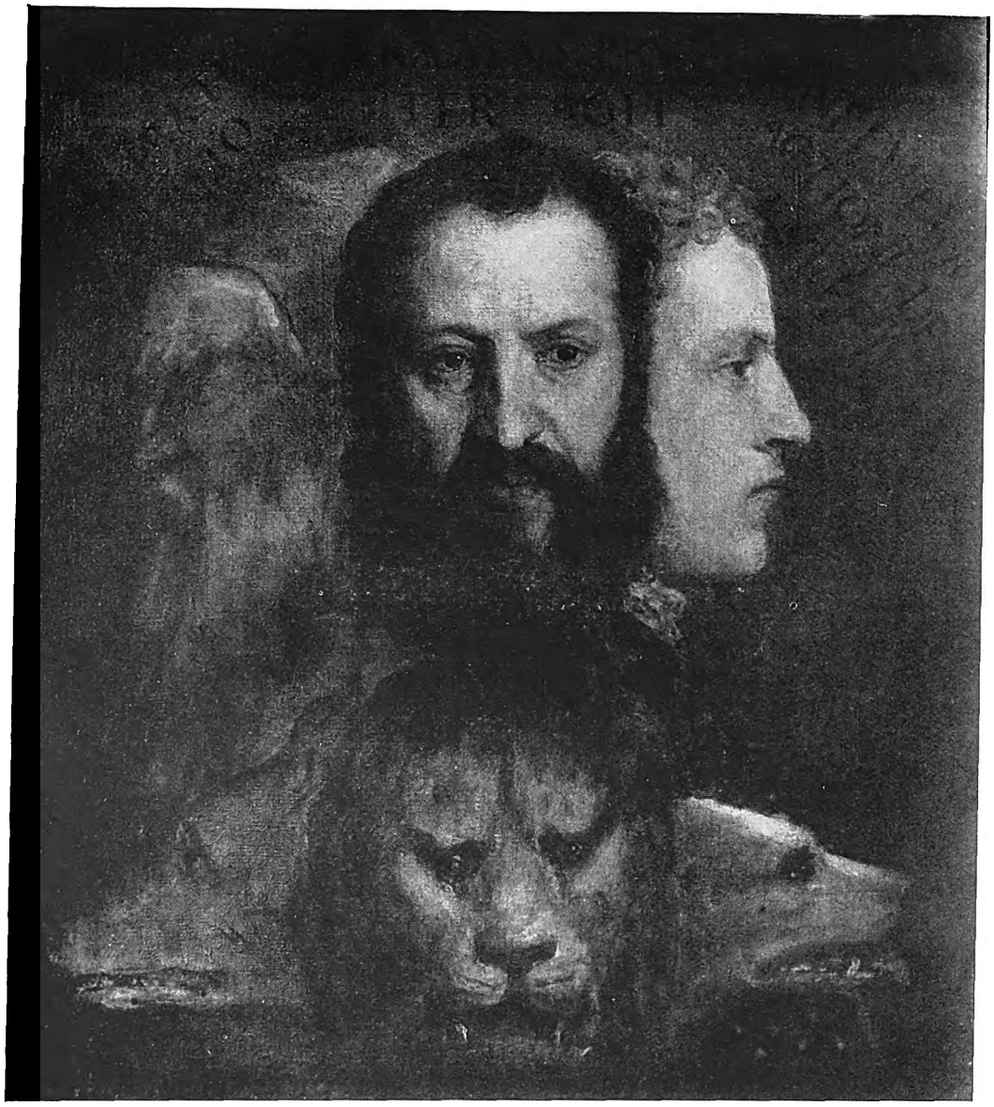

B—The Three Ages, by Titian. Canvas, 75.6 cm. by 68.6 cm. (Mr. Francis Howard.)

C—Addolorata, by Titian. Panel, 71.8 cm. by 59.7 cm. (Mr. A. L. Nicholson.)

Plate II. Some little known works by Titian

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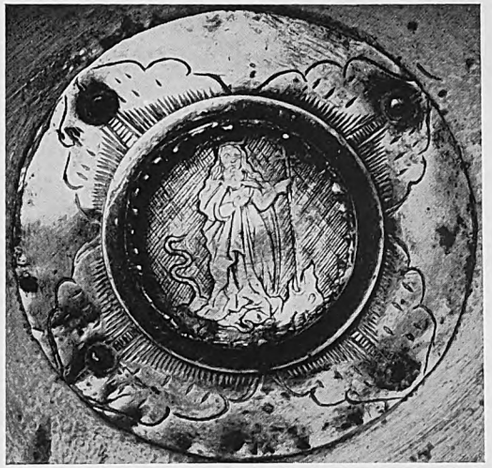
Glass panel, thirteenth century : probably English. About 50 cm. square. (Victoria and Albert Museum)

A Thirteenth Century Glass-Painting



A—Medallion of silver gilt in the bowl of the cup shown below

B—Bridal Cup of soft wood. Dated 1607. Height, 23 cm. Diameter of bowl, 19 cm. (Buckland Parish, Worcestershire)

A Bridal Cup

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the halo on the left and for the maniples and second halo on the right; a golden yellow for the amice and maniples of the figure on the left; pinkish white glass for the features and hands; clear white for the columns and for the albs of the group on the right. These colours are disposed in harmonious balance and counterchange, illustrating a skill in the flat juxtaposition of primary colours which in the Western world only in stained glass becomes the fundamental characteristic that it was quite generally in Eastern art.

One peculiarity of this panel is the vertical division down the middle, with a red background on the left and a blue background on the right, giving a parti-coloured effect. Such a contrast of backgrounds was sometimes used to indicate the difference between an interior and the open air, but this is apparently not the case here. It has been suggested that originally the figure of the saint on the left was within an archway, but all the glass in the background is homogeneous and certainly all of the thirteenth century. Besides, it does not seem likely that the symmetrical foliations above the capitals on each side of the panel have ever been disturbed. The arch-shaped piece of glass opposite the left-hand saint's head is probably fortuitous.

The subject has not been identified. The saint on the left suggests Saint Stephen, but if it is meant to represent the familiar subject of Saint Stephen preaching, it is difficult to see why two further haloed figures (one of them an antagonist) are brought on the scene. It is not likely to be Saint Stephen disputing with "certain of the synagogue" (Acts vi, 9), for again it would be difficult to account for all the haloes.

Its provenance must remain uncertain. It has been in the possession of an English family "for many years"—almost certainly since a date before the trafficking in stained glass began (say, 1790), and this gives a strong presumption in favour of its English origin. It is reputed to have come from Canterbury Cathedral, and it is said that a document to that effect "once existed." Such hearsay, however, does not carry us far. Nor is it possible, in support of its Canterbury origin, to identify the subject with any known incident in the story of Saint Thomas à Becket; and indeed, there is nothing to suggest the turbulence of Saint Thomas in the quiet figure of this unknown saint. The idea has been put forward that the main distinction between English and French art of this period is between a dramatic style and a lyrical style, and that the marked dramatic quality of this panel argues for its English origin. But, on the other hand, it is difficult to distinguish between the character of the drawing here and in certain contemporary glass at Chartres and Le Mans. The truth really is that at this time Northern France and Southern England formed, at least so far as painted glass is concerned, a stylistic unity, and it is futile to make distinctions which merely reflect later developments of nationalism. South of Paris, and even in Paris itself, it is a different matter. At Poitiers, for example, the design and feeling of contemporary glass are quite distinct. But during the thirteenth century Chartres, Le Mans and Canterbury possessed an individuality in common, and to this triune group the newly acquired panel belongs.

A BRIDAL CUP

BY E. F. STRANGE

THE standing cup shown on PLATE B is now on view in the Loan Court of the Victoria and Albert Museum, on loan from the rector and churchwardens of Buckland, near Broadway, Worcestershire, and appears to be of sufficient interest to merit detailed description. It is of soft wood, probably pear or other fruit wood, 9 inches in height and 7½ inches in its greatest diameter. The wood is painted a marbled grey-blue on the exterior, and, within the bowl, a whitish stone-grey, in both cases in evident imitation of pottery; and the paint appears to be, if not original, certainly of very considerable age. The rim is furnished with a silver mount, plain inside, but decorated on its lower outside edge with a border of indented ornament, engraved with simple shading and with the following incised inscription:—WILLMVS × LONGMORE × ME × FECIT × ANNO × DOMIN × 1607 ✣ MAGISTER × WINGFIELD × RECTOR × DE × BVCKLAND × HVIC × POCVLO × ADDIDIT × ALIQVID ORNATVS ××. The foot has a silver mount of similar character; and within the bowl is a medallion [PLATE A] of silver-gilt, engraved with a figure of S. Margaret holding a cross in her left hand and trampling on a dragon into whose mouth the staff of the cross is thrust. This medallion is about a century or so earlier in date than that given above. It evidently came from an older maser or chalice and may be the *aliquid ornatus* contributed by Master Wingfield. It is placed in a silver setting and was evidently once protected by a crystal or

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other precious stone, doubtless as a charm against poison.

The cup appears to be a rare example of the Bridal Cup or "Brydecup," provided for use at marriages in accordance with custom prescribed in both the Hereford and Sarum Missals. Wafers—popularly called sops, were immersed in the wine; the cup was then blessed by the priest and the contents partaken of by the bride, bridegroom and company present. A number of references to this practice are given in Hazlitt's "Popular Antiquities of Great Britain," edited by Brand (1870), Vol. II, p. 84, which show that it was still followed at the date of the present example; and there is an allusion to it in the *Taming of the Shrew*, where Gremio relates how the bridegroom

> "Quaffed off the muscadel
> And threw the sops all in the sexton's face."

J. C. Cox also quotes entries relating thereto in "Churchwardens' Accounts" (1913), p. 314. In several of these notes the bridal cups are mentioned as masers or "stouding masers" (1507); but it would probably be better to restrict the use of this term to the vessels properly so-called.

CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—IX

By R. L. HOBSON

PLATE I represents an ovoid jar with short straight neck, wide mouth and low dome-shaped cover, a type briefly described in the borrowed name *potiche*. It is enamelled on the biscuit in aubergine, yellow, dark and light leaf green, the palest emerald and greenish white, in a ground of pale yellow, faintly clouded with browner shades. The design sorts well with the full rounded form of the vase. In the centre is ornamental rockery on which are standing two clamorous peacocks with open tails resplendent in aubergine and green. On one side of this is a flowering mutan peony, above which is hovering a pheasant dispossessed of its usual perch upon the rock: on the other an ancient prunus tree, with stem skilfully bent so as to throw its blossoming sprays along the shoulder of the vase, shelters another evicted pheasant: below this is a small pointed rock with sweet flags and the life-giving *lingchih* fungus growing beside it, while behind the main rockery are bamboos. On the neck is an appropriate collar of pointed leaves, and the cover is decorated to match the vase. The base, unglazed and almost flat, is reminiscent of Ming, but this important vase is a member of the K'ang Hsi *famille jaune*.

The two vases on PLATE II are fine specimens of K'ang Hsi blue and white. The one (Fig. B) is of the elegant form described by the Chinese as a *kuan yin* vase, and it is decorated with the familiar design of the winter-blossoming prunus rendered in an unusual and effective style. The tree and its white blossom are thrown up in slight relief by carving away the surrounding ground and modelling them with the graving tool: the trunk and branches are coloured with very pale underglaze blue, and graded washes of a darker blue surround the sprays, making the white blossoms appear, as it were, against patches of deep blue sky. The problem of rendering white flowers on the white porcelain ground is solved in the same happy fashion on vases and beakers decorated with the beautiful magnolia design: but examples of this treatment of the prunus in blue and white are rare. There is a narrow border of pine fronds on the shoulder and a raised white band, which gives distinction to the neck; and an empty double ring in blue marks the base. The beautiful solid white of the body and glaze is not the least attractive feature of this handsome vase.

PLATE II, C is one of a pair of *rouleau* vases with stout cylindrical bodies and short, slightly contracted necks, the whole finely proportioned. The two chief methods of blue and white decoration are illustrated here, the blue on white and the white in blue. The main design is executed in the latter style, being reserved in a ground of deep marbled sapphire, while the details and the subsidiary ornament are painted in blue in the white reserves. On either side is a vase-shaped panel of double gourd form containing a cluster of vases and emblems taken from the comprehensive group known as the Hundred Antiques (*po ku*). Among them are the books, picture scroll, lute and checkers-board which represent the Four Elegant Accomplishments, besides the vase with the coral and peacock's feather of rank, the double cash symbol of wealth and the *ju-i* sceptre which grants every wish. From the gourd panels issue peony flowers which spread in scroll form all over the vase, harbouring two pairs of archaic dragons whose foliate tails merge in the peony design. Two floral medallions separate the pairs of dragons. The design is happily interrupted by a band of blue and

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A—Famille verte potiche. K'ang Hsi period (166?-1722): height, 36.2 cm.

Plate I. Chinese Porcelain in the Collection of Mr. Leonard Gow.—IX.

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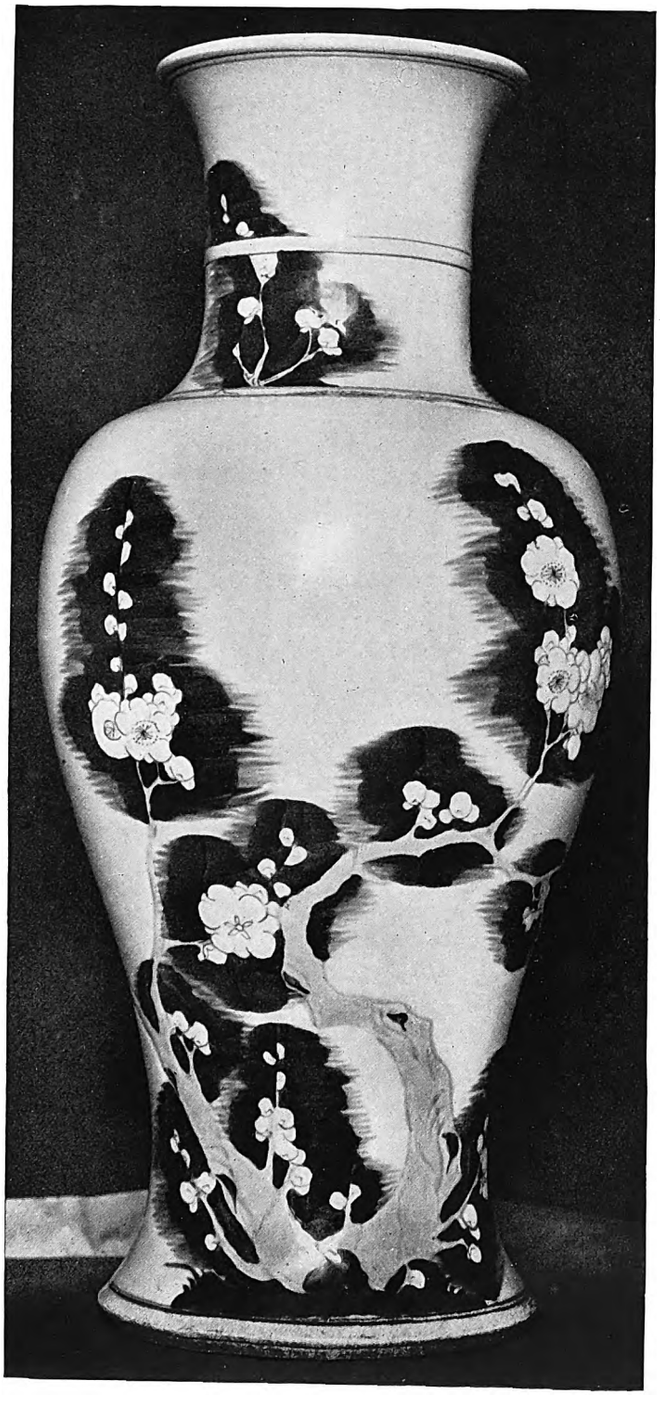
B



C

Two K'ang Hsi blue and white vases. Height, 43.8 cm.

Plate II. Chinese Porcelain in the Collection of Mr. Leonard Gow—IX.

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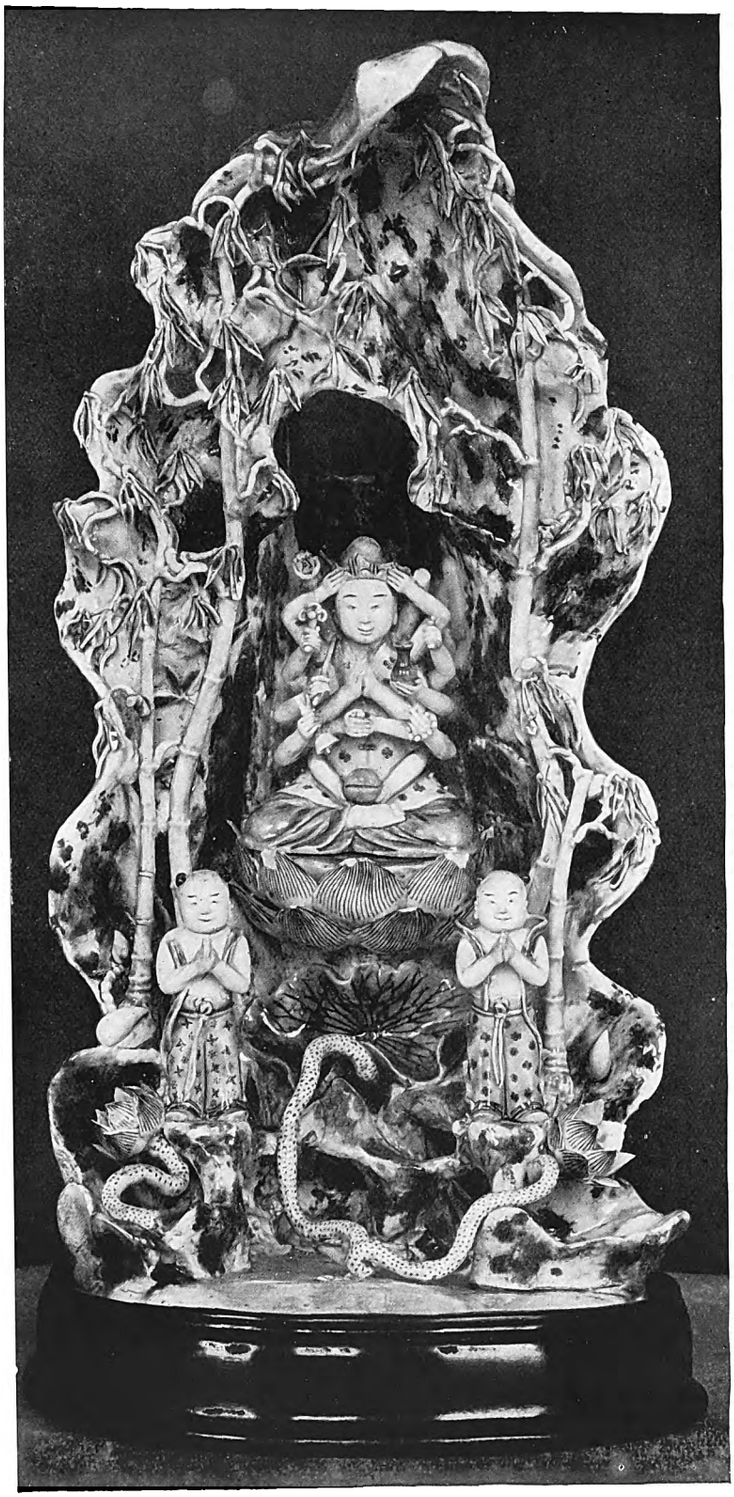
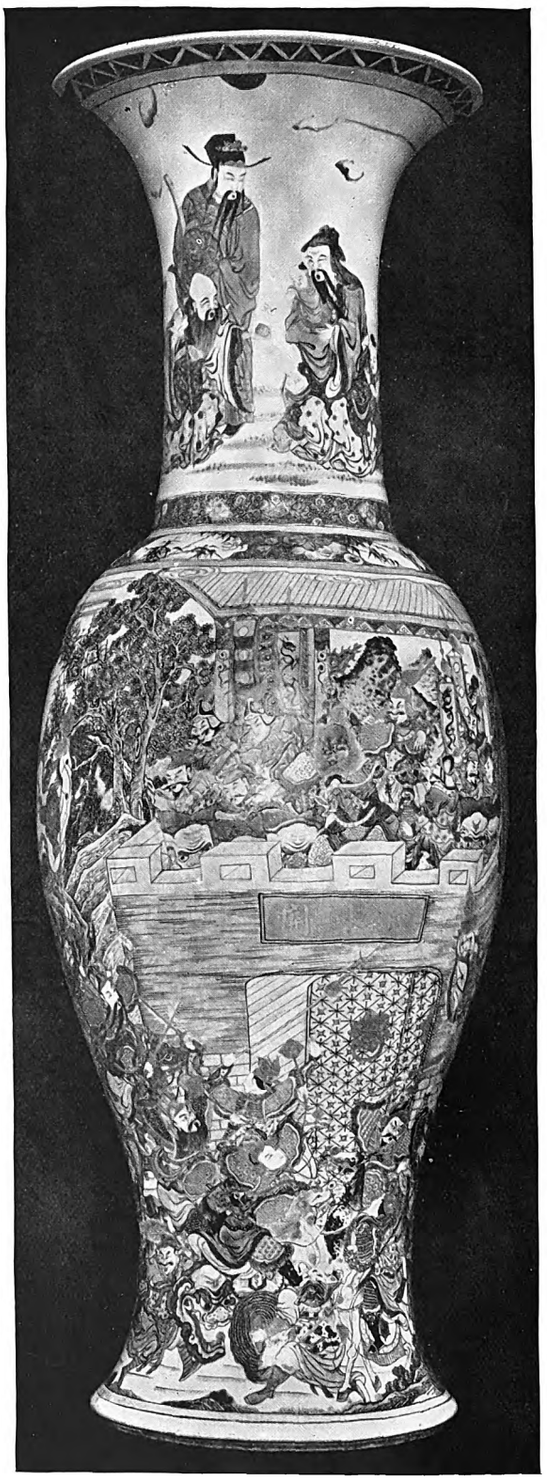


D—Shrine with many-armed Kuan-yin. Height, 35.5 cm.



E—Yen yen vase with *famille verte* decoration. Height, 75 cm. K'ang Hsi period (1662-1722)

Plate III. Chinese Porcelain in the Collection of Mr. Leonard Gow—IX.

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white lotus scroll on the shoulder, and bordered above and below by keyfret broken by reserves of flowers. There is an empty double ring under the base.

The remarkable grotto piece on PLATE III is one of the rarities of the Leonard Gow Collection. It consists of a fantastic rock which forms a canopied shrine for a figure of the many-armed Kuan-yin seated on a lotus throne. The goddess has sixteen arms: two of the hands are holding her crown and two a round jewel or bell, while in the others are various attributes such as the *ju-i*, fly-whisk, hand-bell, rosary, vase, etc. The two small prayerful figures in front, twins in appearance, may be merely worshippers, or they may be intended for Lung Nü and Chên Tsai, the traditional companions and attendants of Kuan-yin. The group is constructed of fine-grained porcelain richly coloured with enamels on the biscuit. The draperies of the figures are patterned in green and yellow with touches of blue and black, and the flesh parts are left in unglazed biscuit. The naturalistically modelled lotus flowers are aubergine with green leaves, and the rock is mottled with green, yellow and aubergine. The central figure, though formal, is not lacking in dignity, and the whole complex structure is cleverly modelled, the bamboos at the sides serving as pillars to support the rocky canopy which might otherwise have sunk in the firing.

Fig. E of PLATE III represents a superb vase of *yen yen* shape painted in the richest *famille verte* enamels on the glaze, with an unusual delicacy and precision of brushwork. The buildings, landscape background and trees are applied with a bold touch, and the mass of figures is done with great accuracy of detail, every individual being drawn with the conciseness of a miniature. On the reduced scale of the picture the appearance of this crowd of figures is necessarily confused, but on the ample surface of the vase the effect is otherwise. The subject is one of those warlike themes which appealed to the taste of the Manchus in their prime. A melée of horse and foot soldiers, armed with swords and maces and supported on either side by banner bearers, proceeds in front of a fortress which is labelled *ssŭ shui kuan* (gate of the Ssŭ river). On the battlements are defenders watching the fray, and in their midst is a demon-like figure in full armour who seems to be directing the action. Ranged in front of this group is a series of monster shapes set up to terrify the oncomers; and behind are the banners of the defence emblazoned with four-clawed dragons. Two bands of brocade pattern on the shoulder separate this warlike display from the peaceful scene on the neck of the vase, on which the three Star gods, Shou, Fu and Lu, are grouped together "careless of mankind"—Longevity, holding out a peach to the two boys who accompany Happiness, and Rank standing behind, a dignified figure in Mandarin dress. An ancient pine, a *lingchih* fungus and five bats complete the symbolism bespeaking long life and blessings. In the field is the seal of the artist who painted the original of the design on the neck. The same studio name, *chu chü* (bamboo house), also appears on a beautiful dish painted with a lotus design in the Dresden collection.[1]

[1] See Zimmermann, *Chinesisches Porzellan*, pl. 108.

TOPOGRAPHICAL NOTES ON COZENS

BY THOMAS ASHBY

I HAPPENED to be in London in October, 1922, when the exhibition of John Robert Cozens' drawings, held by the Burlington Fine Arts Club, was in preparation: and my advice was asked on certain topographical points in connexion with his views in Rome and its neighbourhood. It was difficult to reply with certainty, and I had always been anxious to test the accuracy of the information that I then rather hastily gave. The publication of the catalogue with its beautiful illustrations of the best drawings increased my desire; and, owing to the hospitality of the English College in Rome, which has been fortunate enough to acquire the monastery of Palazzola, at the east side of the Lake of Albano, and the kind help of some of its students, I have been able to examine the scenes which Cozens portrayed in the Alban Hills, and compare them with his drawings.

The result of this examination has shown me that the artist allowed himself a certain amount of liberty in reproducing what he saw. (From what is stated in the catalogue, I gather that no original sketches for any of these views are preserved).

We may deal first with the Lake of Albano. About the two views on the Galleria di Sopra (Nos. 40, 47, Plates XXII, XXVI) there is no doubt or difficulty, nor is there any about the two views of Castel Gandolfo (Nos. 51, 62, Plates XXIX, XXXVIII), both of which are taken from the highest point of the rim of the crater, some way beyond the monastery of the Cappuccini above Albano. But No. 54 (Plate XXXI) does not represent the Lake of Albano

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and the convent of Palazzola, but the lake of Nemi and the town of Nemi. I think I was misled by the omission of the flat area (now known as Il Giardino), where stood the temple of Diana—that temple, whose priest was a gladiator, a fugitive slave, who won his priesthood by slaying his predecessor in fight, having first plucked from the sacred grove a mistletoe bough—that Golden Bough which has given its title to Sir James Frazer's lifework. The arches, too, have no counterpart in reality: but the tower is that of Nemi; and there is no doubt that the former identification cannot stand.

The other representations of Lake Nemi are correctly attributed. Nos. 46 and 55 (Plate XXXII) are taken from the open ground on the western rim of the crater, with the trees of the wood belonging to the monastery of the Cappuccini of Genzano in the foreground;[1] while Nos. 57 (Plate XXXIV) and 61 (Plate XXXVII) are both taken from a point on the road from Genzano to Nemi, some way beyond the cemetery of the former town. The ravine shown to the right of the town of Genzano in the first of the two views is omitted in the second, and does not, as a fact, exist. But a serious error, for which I must accept responsibility, is the identification of the mountain in the background with the insignificant Monte Pardo, hardly higher than the wood of the Cappuccini. There is now no doubt in my mind that Cozens has arbitrarily changed the position of Monte Cavo to bring it into his picture. In No. 2 (Plate II) the buildings in the right foreground would seem to be those of the village of Nemi itself, but the position of the Giardino has been shifted to the left of it, instead of to the right.

I may add that the *Nemi* or *Albano* in the Victoria and Albert Museum (Dyce 710)[2] is certainly, to my mind, a view from the bank of the Lake of Albano, taken from between the Cappuccini of Albano and Palazzola, and rather nearer to the latter place. Castel Gandolfo is not seen, and we look straight across the lake to the lowest point of the crater rim, now occupied, alas! by a succession of hideous villini, which have given their name to the district. The hill in the furthest background to the right, to the left of the tree, may be the hill above the Villa Aldobrandini at Frascati (the beginning of the Tusculum range). It may be of interest to give a reproduction of this beautiful drawing, which does not seem, so far, to have been published. The photograph was taken for the British Historical Section of the International Art Exhibition held in Rome in 1911, by the kindness of the authorities of the Victoria and Albert Museum, to whom I am also indebted for permission to publish it[3] [PLATE A].

Two further points of detail, and I have done.

1. The description of No. 26 *sounds* as though it represented the Temple of Jupiter Anxur on the top of the promontory above Terracina. The "large isolated pillar of rock and masonry" would then be the Pesco Montano, at the foot of which is the cutting (probably due to Trajan) which enabled the Via Appia to pass along the coast, instead of climbing up behind the town.

2. No. 56 (Plate XXXIII) is certainly taken from some point on the Via Appia looking towards Rome: and the ruins in the foreground are probably a small portion of those of the Villa of the Quintilii, about four miles from the Porta S. Sebastiano on the left. It is therefore impossible that the Pyramid of Cestius can be visible on the left; it lies too low, and, besides, could only be shown with the Porta S. Paolo and the Aurelian walls, which are adjacent to it. What is represented is simply one of the conical huts which still form so common a feature of the landscape. The Aqua Claudia is seen in the right background.

Let me make one thing clear. The last thing that I should wish to do would be to apply to such a genius as Cozens the pedantic standards of the mere topographer: and it is in no spirit of criticism, but with a desire to illustrate his methods of working and of thought, that I have mentioned his divergences from what he actually saw before him. Turner's surprising accuracy in his rough sketches may be attributed to the fact that they were notes for his own personal use, whereas his pictures were far different: and Cozens' water-colours are finished productions prepared for his patrons, the notes for which have not, it seems, come down to us. To those who love the Campagna both are equally attractive, for both have felt the undefinable charm of that marvellous region.

[1] The British Museum version was published in *Forty Drawings of Roman Scenes by British Artists from Originals in the British Museum*. (London, 1911.) PLATE XII. In the text (p. 12) I attributed the trees in the right foreground to the garden of the Palazzo Sforza Cesarini, which is only just to the south of the wood of the Cappuccini, between it and the Palazzo.

[2] It measures 20 5/12 × 14 5/12 inches, and is signed and dated 1779.

[3] Another very attractive view, that of the Villa d'Este in the same collection (No. 1712-1900), was reproduced in my article *Turner ed i suoi predecessori a Roma* (*Atti del X Congresso Internazionale di Storia dell'Arte in Roma: l'Italia e l'Arte Straniera*), pl. cx (cf. p. 438-440), but may well be repeated here [PLATE B]. It measures 10½ × 14¾ inches.

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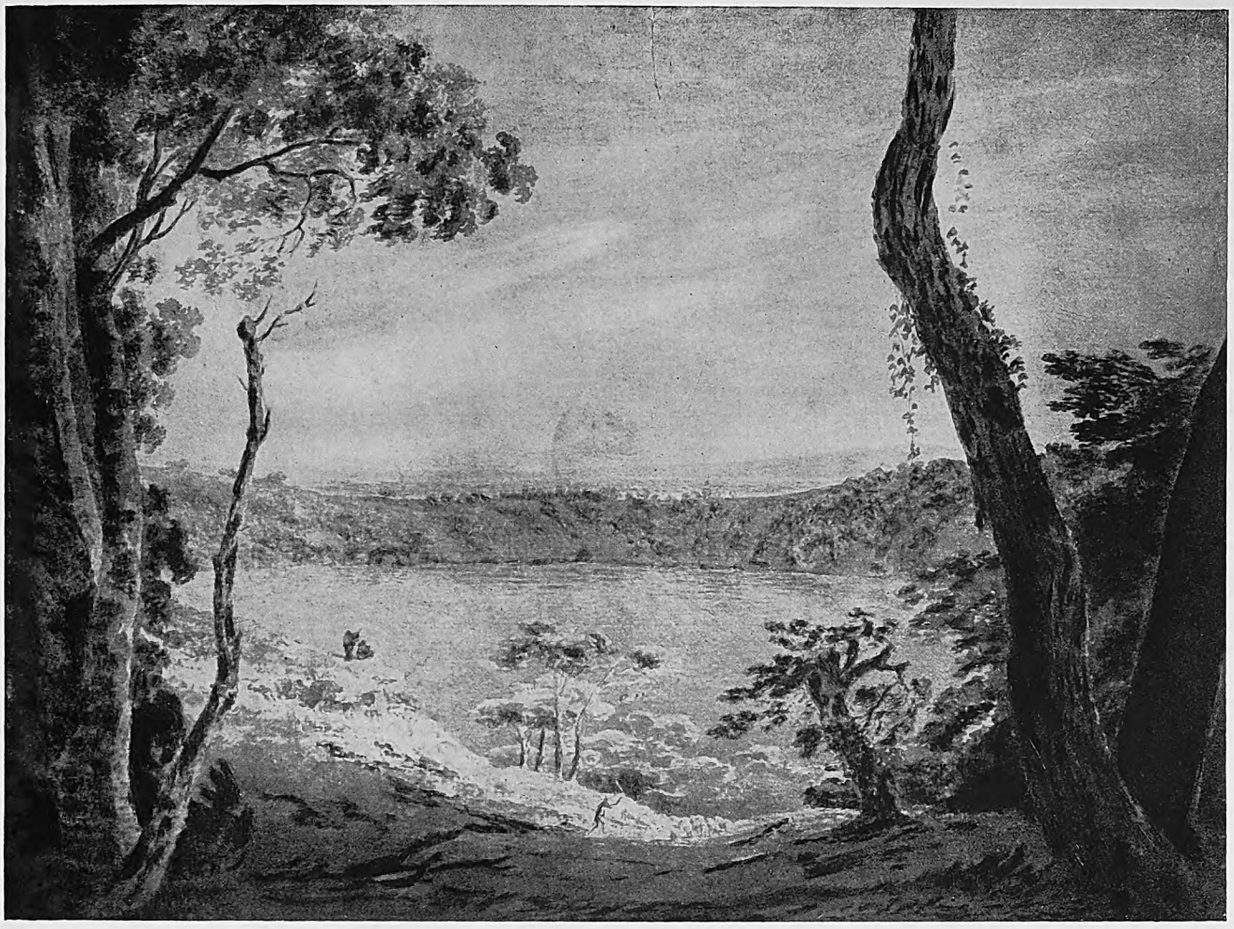
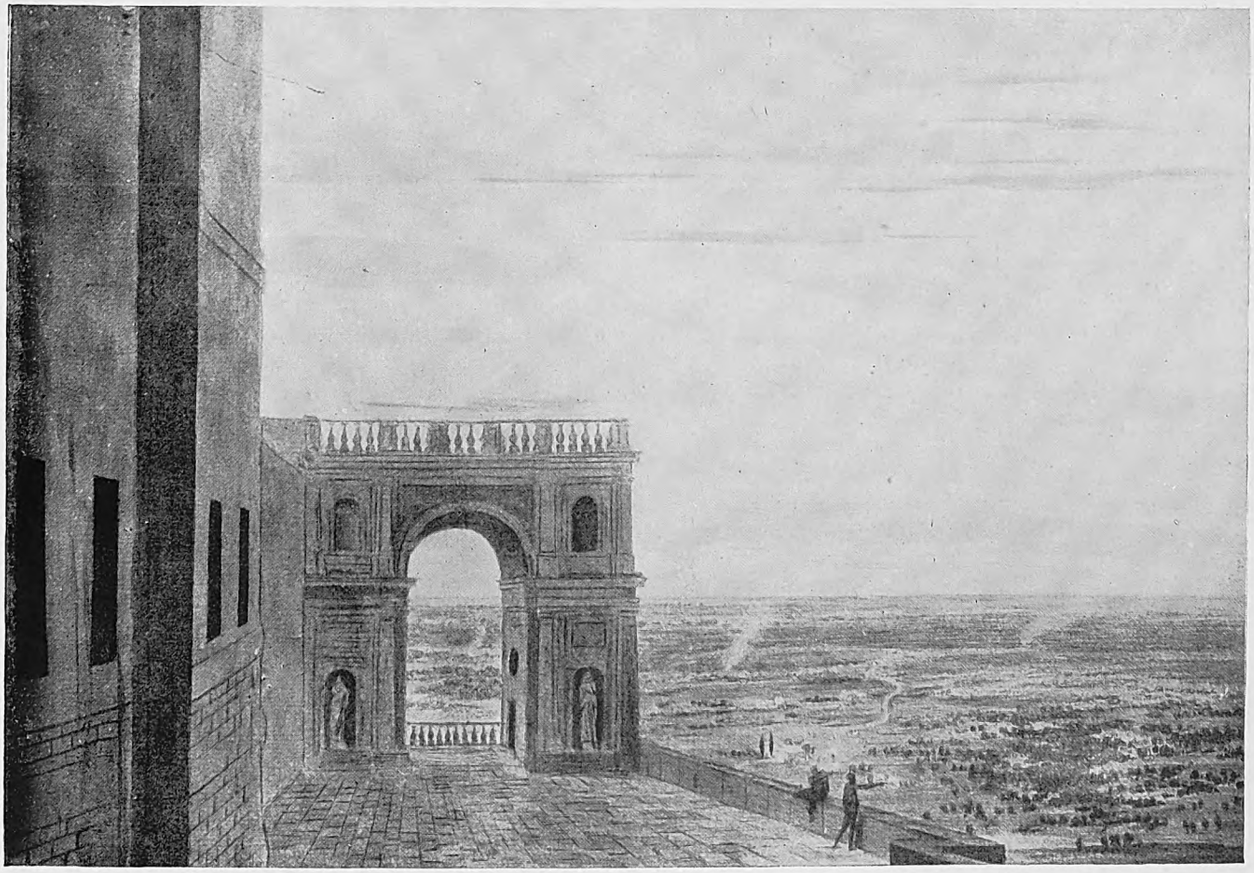


A—Nemi, with the Monte Giove in background, by J. R. Cozens. Drawing. (Victoria and Albert Museum)



B—Villa d'Este, by J. R. Cozens. Drawing, 26.7 cm. by 37.5 cm. (Victoria and Albert Museum)

Topographical Notes on Cozens

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The Head of St. John the Baptist, by Titian. Canvas, 50 cm. by 75 cm. (Private Collection)
A Historical Titian

The Green Room, by Highmore. Canvas, (Lord Glenconner)
Notes on Various Works of Art : Another Genre Picture by Highmore

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NOTES ON VARIOUS WORKS OF ART

A HISTORICAL TITIAN.—On a recent visit to the second " Austellung der Vereins der Museumsfreunde " in Vienna I came across a much admired painting, which, though known to art students from a lucid account by Ridolfi, was believed to be lost.[1]

Carlo Ridolfi in his *Life of Titian* says that the artist had painted some portraits, among which he specifically includes: " La testa del San Giovanni nel disco, che a contemplazione dell'amico (Aretino) trasse da un marmo del Sansovino."[2] A contemplation which we think could scarcely be altogether religious, given the licentious nature of the friend; and this is clearly evident in the picture here reproduced [PLATE]. It is not the saintly head tranquillized by death that Salome with ambiguous smile bears on the charger, in that youthful work of the artist in the Doria Collection. Neither is it the hieratic head of the Saint in declamatory attitude preaching in the desert of the mature Titian in the Venetian Galleries. The artist soars still higher, both in technique and expression.

The pale, bloodless head with its dark dishevelled hair lies detached from the body on a metallic charger, the " disco " of Ridolfi, on which are reflected the last drops of blood. The dish is placed on a green-covered table; at the side is the small cane cross with the " phulakterion " entwined bearing the inscription: Ecce Agnus Dei!

But the unexpected novelty, the thing that most impresses one, is the living expression of the face, which undoubtedly portrays the features of some contemporarily important personage, now unknown (for which reason Ridolfi classes it among the portraits). Not dead, but with open eyes slightly veiled by approaching death, and still prophetic is the head on the charger rich with metallic reflections which the master brush of Titian makes to vibrate with all the intensity of his consummate art.

The picture is of about 1560, and so belongs to the late period of this wonderful and inexhaustible artist who until the end of his great old age continually renewed himself in his powerful masterpieces. GIUSEPPE FIOCCO.

ANOTHER GENRE PICTURE BY HIGHMORE.—Thanks to the discovery of Highmore's series of oil paintings illustrating " Pamela," now divided between the National Galleries, the Fitzwilliam Museum and Melbourne, we should no longer encounted difficulty in recognizing his work. Though Lord Glenconner's *Green Room* [PLATE] recently on loan in the Tate Gallery came there under Hogarth's name, its identity was quickly detected. The chief quality distinguishing Highmore's hand from Hogarth's is an expression of suffusing air and light. Hogarth was the better and more linear draughtsman, the better colourist, and much the more inventive and robust; but he was not so sensitive to plein-air as Highmore. If Hogarth be placed in the descent of Jan Steen, Highmore would come in that of Vermeer. The head of the lady in profile on the left of Lord Glenconner's picture is typical of this difference between Highmore and Hogarth. The genuine sunniness and delicate luminous shadow, and the fusing effect of air and light in her head and that of the lady next her, are never seen in Hogarth, whose heads are always contained by a more or less hard contour. A minor point of difference between these two painters is seen in the more brilliant flicks of vermilion used in the lips and nostrils and fingers of Highmore's figures. In view of the " Pamela " series, it is perhaps reasonable to suspect that Lord Glenconner's delightful picture is possibly part of another set of illustrations. C. H. C. B.

ENGLISH POTTERY.—An interesting and comprehensive collection of English pottery is now on exhibition at the Dalmeny Gallery, 8 Duke Street, St. James. The slip-ware includes a Toft dish, and a small posset-pot, with curious double handles, very attractively decorated with a rare green slip in addition to the usual brown and white slips. There are a few boldly modelled pieces in white salt-glaze, such as the fine owl and the two large hawks. The enamelled salt-glaze, with its matt surface and fresh painting, makes one regret that this type of pottery was so completely ousted by the harder and more sophisticated porcelain wares. It is true that most of the flower painting on salt-glaze is of a kind evolved for porcelain, but for this warmer material it seems to have taken on a more appropriate fullness; and in the quilt-like diapers which often occur on these wares we have something quite successfully original and independent of contemporary porcelain. The collection of Astbury and Whieldon figures is particularly impressive, bringing out the great charm of this English peasant art—an art genuinely naïve in its notions and very pleasing in colour.

THE NATIONAL PORTRAIT GALLERY.—The sixty-seventh annual report has just been issued and it records a satisfactory

[1] Second Exhibition by the Verein der Museumsfreunde in Vienna. Masterpieces of the Italian Renaissance in Private Collections. Sezession, 1924, No. 112. Canvas, 50 cm. by 75 cm.

[2] C. Ridolfi. *Le Meraviglie dell'Arte*, p. 158 (orig. edition); pp. 175-176 in Hadeln's edition. My friend Baron D. von Hadeln suggested to me this fruitful line of research.

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year. On p. 1 appears the following paragraph:

"REVOCATION OF ADDITIONAL PAYING DAYS.—In their last report the Trustees commented upon the adverse effect which the imposition of two extra paying days in the week had had upon the attendances of visitors to the Gallery. They are gratified to announce that these additional paying days were abolished as from April 1, 1924, and that the number of visitors has resumed its normal week-day average. The Board desire to record their thanks to the Lords Commissioners of His Majesty's Treasury for having revoked this unsatisfactory arrangement, which the Trustees had been constrained to adopt."

OCTOBER EXHIBITIONS.—The usual galleries are completing their arrangements for their winter exhibitions, and particulars of some of these are already announced. The Leicester Galleries are planning an exhibition of sculpture and other works by Mr. Eric Kennington, as well as a memorial exhibition of the work of the late Mr. T. Austen Brown and an exhibition of Mr. Lucien Pissarro's work. There will be shown at the Independent Gallery a series of water-colour drawings of Venice and the Lido by Mr. Frank Dobson. An exhibition of paintings is now on view at the Whitechapel Art Gallery. The twenty-third annual exhibition of the Women's International Art Club will open early in the month at the Suffolk Street Galleries. At Messrs. Heal's Mansard Gallery the London Group are holding their twenty-first exhibition.

REVIEWS

Jean Gossart dit Mabuse. By ACHILLE SEGARD. 174 pp. + 40 pl. Brussels. (G. Van Oest and Cie.)

This stately volume with its numerous collotype plates and its text admirably printed on thick paper with large margins assumes and declares the eminence of the artist to whose life and works it is consecrated. Yet the author is content to claim for his subject a position below the highest rank and thereby displays a moderation none too common among the biographers of artists. It becomes evident, as we read his pages, that his thesis is to depict Mabuse as typically a Walloon and essentially not a Fleming. Most lovers of old art are liable to regards as "Flemish" artists all the painters of the Low Countries who flourished between the Van Eycks and Quentin Massys. In this error they are confirmed by museum directors who hang together the pictures both of the Walloon and the Flemish and Dutch Schools. Curiously enough our author himself makes a like mistake when he cites Memling and David as typically Flemish, whereas Memling was a German from the Upper Rhine, and the traditional atmosphere of the Rhine Schools pervades his pictures from first to last, while David was a Dutchman. The Van Eycks, Petrus Christus, Hugo van der Goes, and Quentin Massys were Flemish; Roger van der Weyden and Mabuse were Walloons; Dirk Bouts, Geertgen, Ouwater, and Gerard David were Dutchmen. Each group possesses and manifests racial characteristics of its own. M. Segard selects Mabuse, and with good reason, as typical of the Walloon, even of the North French type.

He points out that the people of the North of France, including the Walloons, have always been markedly devoid of imagination, with a few prominent exceptions, and that those exceptional men have quitted their homes early in life. The population has been mainly industrial, hard-working, concerned with facts and the affairs of everyday life. They have not been idealists but realists and markedly individual. Hence it comes that Mabuse, as representative of this folk, lacks religious emotion and fails imaginatively both in religious and mythological paintings. Moreover, in this category of work he becomes progressively less successful as he advances in years. His best religious picture is his first important work—*The Adoration of the Magi* in the National Gallery—and that, as everyone will remember, is only religious in name and subject, but by no means in conception. It is, in fact, a brilliant piece of parade, and the personages depicted are mainly the portraits of living models.

A similar retrogression is observable in his Madonnas, which become increasingly pagan as the years advance. An inherited sweetness from the pious Gerard David distinguishes the famous little triptych at Palermo, but even in that anyone can see that the elaborate architecture, the profuse ornament, the decorative landscapes and costumes were occupying the painter's mind far more than any heavenly vision. The *St. Luke Painting the Virgin* at Prague yet more clearly manifests the same taste, only now the architecture is of Renaissance character and imposes itself as the real subject of the picture, the figures being mere accessories.

When he exchanged Christian for mythological subjects a like paucity of imagination deprives his work of lasting charm. Here the influence of Jacopo de' Barbari, with whom he was brought into close personal contact, is plainly disclosed, though our author fails to declare it. His technical skill increases but charm diminishes. The *Neptune and Amphitrite* of 1516 is far pleasanter to look upon than the *Hercules and Anteus* of 1523.

When, however, we turn to Mabuse's portraits, there is a different story to tell. They manifest a continuous progress and are excellent from first to last. The painter's eye did not change. The thing seen was his delight, not

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the dream imagined; and how finely he did see! All personages he portrayed live for us as for him, and are as vivid and credible as though they stood before us in the flesh. His pictures are not coloured drawings, like the best of Dürer's; they are the direct renderings of life by paint and brush handled in true painter-like fashion by an artist to whom those tools were the natural means of expression. From the *Carondelet* of 1507, or the early double portrait of *Man and Wife* in the National Gallery to the latest of the series, one artistic personality finds expression with growing power and more accurate assurance as the years advance. If Mabuse's merits belonged to the eye and the hand, if his domain was the thing seen and felt rather than the thing dreamed and imagined, who shall complain? His failures were due to the commands of patrons; his successes were his own achievement, and they suffice to raise him to a position of honour though not of pre-eminence. MARTIN CONWAY.

Modern English Architecture. By CHARLES MARRIOTT. 268 pp. + 81 pl. (Chapman and Hall.) 21s.

It may seem strange that so fruitful a field as this should have been almost entirely ignored by writers hitherto. The reason is probably partly because so many of the architects whose work is to be criticised are still alive, but chiefly because there is a lack of standards for architectural criticism, the fashion changing so often that individual (and often ignorant) taste is the only criterion. Mr. Marriott is not an architect himself, but possibly that fact renders him less susceptible to these vagaries of taste. At any rate, he is both charitable and well-informed, and as free from prejudice as he is inquiring and original. He writes with perfect detachment of the Gothic Revival, and rightly assigns to it credit for much that is best in modern craftsmanship and modern domestic architecture. But he is equally happy in appreciating the Baroque buildings of Rickards and the austere modernism of the Kodak store in Kingsway. He attempts honestly, and, on the whole, successfully, to establish a clear idea of the origin, nature, function, and present position of architecture, to serve as a basis for later chapters devoted to detailed criticism of individual buildings. The book will appeal to the general reader for whom it is primarily written, and to the architect himself, for it abounds in fresh thoughts about his always engrossing craft.

M. S. B.

Southern Baroque Art. By SACHEVERELL SITWELL. 319 pp. + 16 pls. (Grant Richards.) 21s.

This vivid study of artistic psychology in Southern Europe during the 17th and 18th centuries is a remarkable piece of work. Let no one imagine that here is a royal road to knowledge of the baroque. Some concession to ignorance is made in a biographical appendix. Otherwise, the author leaps breathlessly from allusion here to suggestion there, confident that the reader's knowledge parallels his own, while the difficulty of reading is increased by tricks of style, such as the constant neglect in comparisons and analogies to make clear that they are not direct statements. The method is impressionistic rather than explanatory; stimulating and provoking rather than informing. But it is excellently pursued. The book is grouped round four episodes: the annual *villegiatura* at Caserta of Charles III of Naples, with its attendant festivities; the impact of Spanish civilization upon America; the melancholia of Philip V of Spain; and a Mexican bullfight. These, however, are simply pegs on which to hang vivid descriptions of the monuments of the age and characterization, with delicate irony or humorous sympathy, of its chief personalities. Without formal description or analysis, sculptors, painters, architects, musicians are seen at work, patrons, connoisseurs and princes at play, against a background of the thoughts and ideas of their age. Typical of Mr. Sitwell's method is the way he turns from a description of Philip V of Spain, prisoner of his own morbid imaginings, to an account of the theatre in 18th century Vienna, as a setting to display the personality of the famous castrato Farinelli; and then, after an excursus on the art of Spain and Portugal, brings the two main threads together, to show the king cured by the magic of the singer's voice. Excellent, too, is the description of what might have happened had Philip II admired El Greco and entrusted to him the decoration of the Escurial; and the account of the work and personality of Tresguerras, the Mexican sculptor, painter, poet musician and architect, in whom Spanish, Indian and Aztec genius met and fused. Yet, for all that he gives so much, Mr. Sitwell has only touched the fringes of his subject. The forces which brought the baroque spirit into being, the material on which it was nourished, and its essential characteristics; all these are problems suggested, but left unsolved. What, for example, was the relation of the counter-Reformation to the baroque spirit? What part did Eastern influence play in the extravagances and fantasies of the 17th and 18th century art? At least one essential quality of the baroque mind Mr. Sitwell misses: its absorption in art for art's sake. In the buildings of Vanburgh and Churriguerra, the ceilings of the Fra Pozzo and Fumiani, the primary appeal is to the eye. Structural character, fitness for purpose, play little part: the spectator is asked to accept and rejoice in arrangements of forms and colour simply as such. To the spectator, perhaps, it

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matters little whether a beam is teak if it looks like teak; the trouble begins when the artist plays tricks with his material. In a second edition, perhaps, Mr. Sitwell may find time and space to discuss such points; and also induce his publisher to improve the quality and placing of his illustrations. W. G. C.

Degas. Par PAUL JAMOT. 155 pp. + 35 pl. Paris. (Gazette des Beaux-Arts.)

Degas's art has reached that interesting stage in appreciation when it is being subjected to the inevitable process of overhauling. The extravagant things, for and against, have all been said and resaid, and we will have no more of them. The advocates for the defence and for the prosecution have been heard; the question now is what the bench has to say. As many aspire to be judges of art, we are offered a great number of what are called " exhaustive treatises " on Degas, and very dull reading the bulk of them make. The authors have usually dealt with the subject through the medium of biography but few have, like M. Paul Jamot, realized that the chief episodes in Degas's life were the painting of his pictures. M. Jamot writes as an art critic rather than as a critic of mankind. He has a shrewd eye on Degas the man, but never forgets that Degas would hardly have been worthy of a biography had he not been a considerable painter. As we proceed through M. Jamot's delightful pages we are kept continually in touch with all Degas did in his profession and with what his contemporaries were doing. At the same time there recur, in parenthesis as it were, accounts of how Degas contrived to adapt himself to the life around him, what place he occupied in French society, what kind of friends and enemies he made, and there are a thousand intimate and humorous touches that go gradually to build up in the reader's mind a clear impression of the painter's quality and character. In the course of such a story M. Jamot has abundant opportunity for displaying his great gifts as biographer, philosopher, and raconteur, and one has not to read many pages to realize that the book has quite remarkable literary merits—so rare a thing in books on art and artists.

Nowhere is this better shown than where the author has to describe the pictures—a task that can generally be depended upon to shatter any writer's style. There is never any break in the flow of fine language, or any failure to be entertaining, certainly nowhere any suggestion of the auction catalogue. Thus (p. 69) he describes *Le Duo*:

> Deux jeunes femmes en toilette de ville répètent une scene d'opéra. Un grand vide au premier plan donne à cette piquant apparition le recul qui a une part si grande dans les prestiges du théâtre. Natural et artifice se mêlent pour nous charmer dans le costume, les attitudes et la gesticulation de deux aimables femmes. Elles jouent leur rôle avec un élan pathétique et une ardeur que contrarient à peine le cahier de musique que l'une brandit comme un bouclier et le livre que l'autre serre contre sa poitrine. Ce délicieux tableau a été peint vers 1865. Pour comprendre de quelles nouveautés hardies il apportait l'annonce, il suffit de penser aux cantatrices mondaines peintes alors et depuis par Alfred Stevens.

This translating into words of the subject matter of a work of art is only less difficult than the finding of words to represent pictorial form. In that too M. Jamot triumphantly succeeds. He succeeds in French as writers like Mr. Laurence Binyon and Mr. D. S. MacColl succeed in English, and it makes all the difference to readers who wish not only to learn from but to enjoy the books they read.

Serious students are inclined, justifiably or not, to suspect the accuracy, thoroughness and scholarship of those who write beautifully on art. Therefore it is desirable to assure students of Degas that M. Jamot's book is no mere collection of fine phrases. It is, on the contrary, in all probability the most comprehensive and business-like work on the subject that has yet appeared, being more up-to-date than earlier volumes on Degas like those of Georges Grappe and P.-A. Lemoisne, and does not suffer from the vagueness of Julius Meier-Graefe's treatise.

The new volume is very well illustrated by seventy-four pages of half-tone reproductions, chronologically arranged, some of which illustrate very early works by Degas that are not usually included in these discussions. Every reproduction is fully described, sizes, etc., being given, and there are notes of the sitters and of the circumstances under which the picture was painted. There is also a most useful series of reprints of the catalogues of the exhibitions to which Degas sent pictures and sculptures.

R. R. T.

Ernest Gimson; his Life and Work. viii and 48 pp. ill. + 60 pl. (Shakespeare Head Press: Ernest Benn: Blackwell.) 550 copies. £4 4s.

The work of Ernest Gimson deserved a worthy record and it is well that it has so quickly received one at the hands of a few of those who knew and were closely associated with him — Professor W. R. Lethaby, Mr. Alfred H. Powell, Mr. F. L. Griggs, A.R.A., and Mr. Emery Walker—the three former, contributing brief but valuable notes to the volume before us. It is, perhaps, too soon to attempt an adequate appreciation of this work. Gimson is practically unknown to the British public. One cannot buy his furniture in shops. An architect by training, he yet built few houses; and the library and hall of Bedales School are the only public buildings to his account. He was too keen on doing things well to advertise or to engage in the baser forms of competition. But among those who care for good workmanship, for the right use of sound and appropriate

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material, for the subordination of all meretricious considerations to the practical end desired, Gimson was, and remains, a great and growing influence. He was essentially a craftsman and a builder, rather than a designer. His style—and it will be found, I think, that he possessed more of that elusive quality than might at first sight be recognized—is based on, and grew from the only sound foundation of style, a competent knowledge and mastery of tools and material. His admiration for old methods and manners was confined to an appreciation of the principles that underlay them, and never tempted him towards imitation of obsolete forms. His stalls in brown ebony inlaid with bone, happily placed where all may see them in the Chapel of St. Andrew, Westminster Cathedral, are entirely modern in conception, adequate and beautiful; while—to take an example on an altogether different plane—the design and distribution of pattern of the sconces and fire-dogs reproduced in this book are, in their way, thoroughly good, and free from any " period " influence what soever. In plaster-work, Gimson was a pioneer. Professor Lethaby justly remarks, on this point, that " his experiments were comparable to those of Morris in printing "; and his ornament, largely derived from English flowers, is admirably planned and executed, in spite of the technical difficulties which he was at great pains to master, in an entirely personal and modern spirit. Of the domestic furniture, designed and made by him, one may confess to a preference for the tables—strong, simple, thoroughly fulfilling their purpose and sufficiently original in idea. The graceful lines and sound construction of his chairs will always be appreciated by those who can bring themselves to admire such qualities even when not artificially enhanced in market value by the prestige of the eighteenth century. To say that, in his experiments in more elaborate decoration, his craftsmanship rather overwhelmed his design is perhaps a little hard; but that is what one cannot help feeling at times—the same criticism may be applied with even more severity to the work of some of his predecessors, whose names are sacro-sanct to the collector. But Gimson has set his mark on the art of to-day; and in the fullness of time, his name will take its place in the roll of British craftsmen not without honour. One has nothing but praise for the way in which the book has been produced. It is well printed on good paper; the drawings by Mr. Griggs are beautifully appropriate, while Mr. Emery Walker's collotypes are as excellent as one always finds his work. E. F. S.

Jahrbuch für Kunstwissenschaft 1923. Edited by ERNST GALL. viii + 350 pp. + 110 plates. Gm. 60. **Jahrbuch der Jungen Kunst 1923.** Edited by GEORG BIERMANN. 450 pp. + 80 plates, 400 illustrations, lithographs and woodcuts. Gm. 30. Leipzig. (Klinkhardt and Biermann.)

Jahrbuch für Kunst und Kunstpflege in der Schweiz 1915-1921. Edited by PAUL GANZ. pp. 454 + 12 plates. Basel. (Association des Musées Suisses.)

These three annuals offer an amusing contrast. The first steps into the place of the *Monatshefte für Kunstwissenschaft,* which ceased publication in 1922 owing to economic conditions in Germany. The contributors, however, who gave that journal its special interest and value have lent their aid to the new venture to make it a characteristic produce of German *Kunstforschungen.* All is sedate, learned, minute, often to the point of dullness. Here and there, in Dr. Waetzoldt's appreciation of Burckhardt's work, and Dr. Wölfflin's note on the interpretation of Dürer's *Melancholy,* we pass into a freer, more bracing atmosphere: otherwise, most of the articles are products of a conscientious and scrupulous scholarship, providing bricks for more ambitious minds to build houses. Specially prominent is a group of fully illustrated articles concerned with various aspects of German medieval sculpture, notably upon the eleventh and twelfth century School of Burgundy: while another useful group surveys German illuminated manuscripts of the eleventh to the thirteenth century. These deserve special mention, as covering their chosen ground with some completeness. Other articles, such as Dr. Valentiner's note on Rembrandt's work in relation to his domestic life, are concerned with more special and in some cases rather minor aspects of bigger subjects. As might be expected, Dr. Max Friedländer is conspicuous above his collaborators. His short article on Simon Marmion at once summarizes all that is known of that artist, reveals and analyses the sources of that knowledge, and contains some vigorous and enlightening generalizations.

Compare with all this, the *Jahrbuch der Jungen Kunst.* Here, to a pitiful portion of fact is an intolerable deal of philosophising—mainly in support of the æsthetic theories of Young Germany. Articles on Ingres, and certain respectable nineteenth-century portrait and landscape painters in Germany lead on to liberally-illustrated appreciations of such painters as Paula Modersohn, Emil Nolde, Chagall, Kokoschka and Felixmuller, to name some of the more conspicuous stars. There are side glances at Utrillo and Derain, whose technical dexterity shines forth brightly in its surroundings; and at such modern gods from a past generation as Van Gogh, Gauguin, Renoir and Munch. Altogether a most entertaining *olla podrida,* in which the illustrations emphasize that modern art, like any other, is either good or bad without much reference to the æsthetic theories of which it claims to be the offspring.

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After this heady dish, the solemn pages of the Swiss year-book are a useful corrective. Ninety-seven pages devoted to the Swiss Laws concerning the Fine Arts, is followed by nearly two hundred describing in semi-tabular form the art insitutions of Switzerland. Then comes a thin layer of jam in the powder—a few letters by Hodler, an illustrated account of the Neuchâtel Museum, and a note by Dr. Ganz on a newly discovered early work of the younger Holbein. But we return to the powder with an elaborate bibliography of publications relating to the fine arts in Switzerland from 1914 to 1921, and an account of important sales in the same period. An entirely worthy, excessively informing, and very useful publication.

W. G. C.

The Lindisfarne Gospels. Three plates in colour and thirty-six in monochrome from Cotton MS. Nero D. IV in the British Museum, with pages from two related manuscripts. With introduction by ERIC GEORGE MILLAR, F.S.A. 60 pp. + 42 pl + 1 page of reproductions of details of the script, and diagrams in the text. (British Museum.) £2 10s.

All students of manuscripts must be very grateful to the trustees of the British Museum for the publication of this excellent monograph on one of the greatest of its treasures.

The text by Mr. Millar is the result of a thorough study of the manuscript, in which he has, as he gratefully acknowledges, been much aided by Sir George Warner and by his present colleagues in the Department of Manuscripts. After a short introduction and a chapter on the history of the manuscript, he describes it fully and precisely under the following heads: 1, contents, text and gloss; 2, the writing of the text and gloss; 3, the decoration.

The chapter on the handwriting contains an interesting account of the scribe's devices to keep his lines within the right-hand boundary of the columns, with a page of 60 reproductions illustrating them, but the next chapter, on the decoration of the manuscript, is naturally the most important for readers of this magazine. In it, after a discussion of the styles of the miniatures and of the illuminations, particulars are given, based mainly on the results of Professor Laurie's researches, of the medium and colours used, and then a detailed description of every piece of decoration in the book, specifying the colour of every part and elucidated occasionally by diagrams.

In discussing the style of the decorations, apart from the miniatures, Mr. Millar recognises with Professor Baldwin Brown, Dr. Zimmermann and Professor Strzygowski that, though the interlacing patterns which form so conspicuous a part of them, are undoubtedly of Celtic inspiration (the style having been brought to Lindisfarne by the Irish monks), they are handled so differently by the Northumbrian artists that they are easily distinguishable from actual Irish work. This is not surprising when we remember for how short a time Lindisfarne was under the Irish Church, and that a period as long or longer passed before this famous book of the Gospels was written. St. Aidan came and founded the Irish monastery there about 635, the Synod of Whitby led to the departure of the Celtic Bishop Colman and the end of Irish dominance in 664, and it is about 700 that we must date our manuscript. The Northumbrian illuminators had thus had ample time to modify the art which they had learned from their Irish teachers into a style more in accordance with their racial characteristics, one that shows a far greater restraint, and is, in Professor Baldwin Brown's opinion, "more satisfying to the sober, æsthetic judgment" than the exuberant richness of Irish work.

In the miniatures are representations of the Evangelists that are very different from the crude attempts at figure drawing found in Irish manuscripts. They show the effect of fresh influences received from or through Italy, due to the newer connection with Rome. No doubt the first missionaries from Rome brought books with them, and more were acquired in their visits to Italy by such scholars as Benedict Biscop, Ceolfrid and Wilfrid. One of these books, probably from South Italy, must have contained figures, themselves inspired by Byzantine prototypes, which served as models for the Evangelists in the *Lindisfarne Book*. The close connection of one of them with the Ezra of the famous *Codex Amiatinus*, in the Laurentian Library at Florence, is illustrated by one of the three plates devoted to related MSS. and the question of a probable common prototype is fully discussed.

The other related MS., of which illustrations are given is St. Chad's Gospels, preserved at Lichfield Cathedral. Its decorations are remarkably like those of the *Lindisfarne Gospels*, but its miniatures are still in the unnatural, calligraphic Celtic style. Both of these books are beautiful examples of the insular, semi-uncial script developed in Northumbria from the Irish hand, while the *Codex Amiatinus*, though it was produced in Northumbria at almost the same date, is in a hand so Italian that it has been suggested that it may have been written there by Italian monks. It is interesting to see how the Celtic and Italian influences show themselves in different parts of the three books. The collotype plates are of very good quality, and we owe it to the fact that they were in hand some years ago that it has been possible to issue the book at so moderate a price. The three coloured plates do not do full justice to the originals, in which the colours are actually

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brighter than the reproductions would lead one to expect, but they help a student who cannot consult the manuscript itself to realise better what it is like. G. H. P.

Four Early Italian Engravers: Antonio del Pollaiuolo, Andrea Mantegna, Jacopo de' Barbari, Giulio Campagnola. By TANCRED BORENIUS. 144 pp. fully ill. (Masters of Engravings and Etching.) (Medici Society.) 17s. 6d.

Numerous works exist on the first period of engraving. First, the standard works, Bartsch, *Le Peintre-graveur,* Vienna, 1811; Ottley, *An Enquiry into the Origin of Engraving,* London, 1815; Passavant, *Le Peintre-graveur,* Leipzig, 1860-64; and, more recently, Mr. A. M. Hind's excellent work, *The Catalogue of Early Italian Engravings in the British Museum,* London, 1910. Towards the middle of the nineteenth century two Frenchmen, M. E. Galichon and the Vicomte H. Delaborde, made valuable contributions to the study of the engravers of the Renaissance. Then came the turn of the Germans, Paul Kristeller, to whom we are indebted for his excellent monographs on several artists of this period, and F. Lippmann, who so completely edited the publication of the *Société internationale de Chalcographie.* In the United States, Mr. Paul T. Sachs published a very important catalogue: *A Loan Exhibition of Early Italian Engravings.* Fogg Art Museum, Cambridge. 1915.

All these works have a common drawback; their price or their rarity make them inaccessible to the general public. We have reason to be grateful to the Medici Society for publishing a series of books on engraving accessible to all. The first volume, by Dr. Borenius, has recently appeared. It is devoted to the masters of early Italian engraving. First, there is Antonio del Pollaiuolo, a jeweller turned engraver, who exercised a strong influence over his contemporaries, and notably over Dürer. Then follows a summary of the work of Mantegna, the great designer who combined Christian traditions with the taste for pagan antiquities. Then Jacopo de Barbari, the elegant cosmopolitan. Here may I be allowed to make a reservation. I do not feel that Plate No. 30, *Bust of a Woman,* is the work of Barbari. True, she has the peculiar movement and droop of the head characteristic of Barbari's figures, but the effect of the whole engraving and, above all, of the proportions, make one think that Bartsch and Passavant were not wrong in attributing the figure to an anonymous artist or to Jacopo Francia. The volume ends with a chapter of Giulio Campagnola, that eclectic moulded under the influence of two powerful geniuses, Dürer and Giorgione.

Dr. Borenius brings to this volume the clearness and precision of a man who is the master of his subject. We look forward to the appearance of the later volumes of the series announced by the Medici Society. A. DE H.

Abbayes et Monastères de Belgique, leur importance et leur rôle dans le développement du pays. By EDOUARD MICHEL. 269 pp. + 48 pl. Bruxelles and Paris. (Van Oest.) 25 francs (French).

This appears to be one of a series: a former volume dealt with the communes and the part they played in the social and economical life of Belgium, this one deals with the monasteries, and a third, now in course of preparation, will deal with the churches and beguinages. The present volume is made up of a short essay, some fifty pages in length, on the influence of monasticism on Belgian civilization, followed by an account, historical and architectural of the chief houses; the choice being made for the most part of (1) those still existing as monasteries, as, for example, the Premonstratensian abbeys of Tongerloo, Averbode and Parc; (2) those of which the buildings still remain but are used for other purposes, such as the Cistercian abbey of the Dunes, now the seminary of the diocese of Bruges, and the Premonstratensian abbey of Bonne Esperance, now the junior seminary of the diocese of Tournai; (3) those in ruins, such as the Cistercian abbey of Villers. In numerous instances, practically only the churches remain; but among these are some of the most remarkable Romanesque churches in the country, such as the Benedictine churches of St. Séverin-en-Condroz and Hastières. In other cases the abbatial residence is all that is left, as in the case of the Benedictine abbey of Waulsort, picturesquely situated on the Meuse, and, like Hastières, well known to most visitors to the Ardennes. One magnificent building is neither a church nor a palace but a barn, and a barn which is perhaps even more remarkable than those found in the West of England. This is to be seen at Ter Doest, about seven miles from Bruges; formerly it belonged to the Cistercian abbey of Ter Doest, but now to the Bishop of Bruges.

One wishes that M. Michel had told us a little more about the art treasures which formerly belonged to the houses with which he deals, all of which, by the way, were not monastic; Soignies and Aldeneyck were chapters of secular canons, Mons, Andenne, and Nivelles, at any rate in their later history, chapters of secular canonesses. It may be that many of these treasures are now in parish churches, like the shrine of St. Remacle, once in the abbey, now in the parish church of Stavelot; but, to take one house at random, mention is made of the paintings to be seen in the seminary of Bruges, but not a word is said of its remarkable collection of illuminated manuscripts. The next volume is to deal with the churches and

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beguinages; may one express a hope that some way will be found to include the Augustinian hospitals? One of them, that of St. John at Damme, is certainly worth inclusion if only for its fine processional cross. E.B.

Bartholomeus van der Helst. By Dr. J. J. de Gelder. 292 pp. + 41 plates. Rotterdam. (W. L. and J. Brusse.) Fls. 30.

[Owing to circumstances over which the author and the publisher had no control, this book was not noticed here at the time of publication. The following notes may still be useful to those interested in van der Helst. Editor.]

With the aid of the Dutch Ministry of Education, Art and Science, an excellent monograph on Bartholomeus van der Helst was published in 1921. This book corresponds to the monograph on Gerard Dou, by Prof. Dr. W. Martin, also originally written in Dutch, but later translated and brought out in the " Klassiker der Kunst " series. The wish may be expressed that one day an English firm of publishers will bring out a series of monographs similar to the useful and popular " Klassiker der Kunst."

In the introduction to the present volume on Bartholomeus van der Helst the author deals with the various estimates that have been made of the artist and his work during his lifetime and since. Though Dr. Bredius, during an activity of over forty years has found in the Dutch archives thousands of documents concerning artists, there is still comparatively little known about van der Helst's life. In an appendix the author gives the known documents regarding the van der Helst family. These he has arranged chronologically.

The catalogue is compiled extremely well, and is similar to the well-known Smith's *Catalogue Raisonné,* by Dr. C. Hofstede de Groot; it comprises 957 pictures, including something like 110 examples which are quite beyond dispute as to their authenticity. No doubt many more could have been added if only the war had not affected this research work. It is to be regretted that a magnificent *Portrait of a Man,* belonging to Mr. S. H. de Zoete, should appear among the doubtful examples. No. 57 has passed into the collection of Mr. A. F. Philips, Eindhoven. Nos. 93 and 95 were offered for sale at Christie's in 1923 (Sir Joseph Robinson collection). Nos. 175 and 529 have been identified by Dr. Bredius as the work of Jacob Backer.

Very useful indexes have been added. It is to be regretted, however, that there is not a larger number of illustrations. J. H. J. M.

Albrecht Altdorfer. By E. Waldmann. (Masters of Engraving and Etching.) xiv + 116 pp., fully illustrated. (Medici Society.) 17s. 6d.

No separate catalogue of Altdorfer's engravings has hitherto existed, nor, with the exception of the landscapes, had any group of them been completely reproduced; still less the whole. This monograph, in which every print by him from a metal plate is reproduced to the number of 115, including the not very numerous varieties of state, will therefore be of great value to collectors. This is the first time that the scattered rarities unknown to Bartsch, Passavant and Schmidt have been brought together into one catalogue; the first time, also, that a chronological order has been attempted, so far as we can judge with success. As the familiar subject order has been completely abandoned, the omission of a comparative table of catalogue numbers is regrettable. The citation of collections in which each print occurs, though it was impossible to make it complete, indicates for the first time how rare many of Altdorfer's prints have become. Six are believed to be unique; of seven, only two impressions are known; of nine, only three; of nine, only four. England, taking the London, Oxford, Cambridge and Plymouth collections together, possesses a considerable proportion of the great rarities. No. 74, signed with a single A, is doubtful. No. 75, *Knight with bread and wine* (B. 50), represents Melchizedek (Gen. xiv. 18); the altar by his side, and the scarf on which the loaf and flagon rest suggest the priestly office of one who was also a king. C. D.

LETTER

"TWO FIFTEENTH-CENTURY DRAWINGS FOR TAPESTRY IN THE BRITISH MUSEUM."

Sir,—

The first of the fifteenth-century tapestry drawings published in the Burlington Magazine of August in connection with the article by Mr. A. E. Popham, pictures the surrender of the city of Cesarea, of which Nicholas was king, to Alexander. The same scene is found at the right end of the largest of the three Agnard tapestry fragments now in the Petit Palais (see illustration in the sale catalogue of the Agnard Collection, Paris, 1913). But the inferiority of the British Museum drawing is so obvious as to make it seem rather a bad copy than the source. Also, the Agnard tapestries as well as those of the Doria Palace, which belong to a different set, are earlier in style than the drawings. It is interesting to note that Bucephalus in the Agnard tapestry has only one horn.

Yours faithfully,

GEORGE LELAND HUNTER.

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for Connoisseurs

Illustrated & Published Monthly

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Portrait of a member of the Porto family, here identified as by Veronese. Canvas, 1.11 m. by 1 m.

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TWO PORTRAITS BY PAOLO VERONESE

BY DETLEV, BARON VON HADELN

IT is not easy to explain the somewhat surprising fact that portraits by Veronese are, and seem always to have been rare, for we have no ground for assuming that any considerable number of his pictures have been destroyed.[1] Carlo Ridolfi (1648), who in his biography of Veronese specifies an enormous number of paintings, mentions among them only very few portraits. This fact is so much the more surprising since Veronese was undoubtedly one of the most brilliant portrait painters of all time, and since it may be assumed that his Venetian contemporaries were exceedingly eager to be painted by so delightful an artist. Why did he so seldom gratify their desires? The most probable explanation seems to be that Veronese's powers were too deeply absorbed by his extensive decorative work, and that it was only occasionally that he was able to dedicate his brilliant talent to the more intimate task of portrait painting.

In view of the universal rarity of Veronese's portraits, I was all the more surprised by the appearance of two in the London market. One of them [FRONTISPIECE], I was told, had previously been in the Palazzo Porto (now Colleoni), in Thiene, near Vicenza.[2] Clearly, it must represent one of the members of the distinguished Vicenzan family of Porto for whom, as we learn from Vasari, Paolo Veronese, together with Battista Zelotti, carried out frescoes in the Palace in Thiene. Unfortunately the frescoes mentioned by Vasari have perished.[3] But from the fact that Veronese and Zelotti seem to have worked together only until 1555, and afterwards gone their separate ways, we may conclude with some degree of confidence that these works must have been early ones.

The temptation which thus presents itself is to conclude that the frescoes and the portraits were contemporaries. But like so many similar assumptions, this one turns out, on closer scrutiny, to be without real justification. Neither the execution nor the style allows us to accept this wonderful picture as an early work. Frankly, I must acknowledge I cannot date it with accuracy. I say so for two reasons: We still know too little about the dates of origin of individual portraits by Veronese, and hence we remain ignorant of their proper chronological order. On the other hand, this picture is exceptional in style inasmuch as the sitter is perceived more in the spirit of Titian than is any other portrait from Veronese's hand; and at the same time it is related in an extraordinary way to later art, anticipating certain qualities of the painting of Velazquez. Certainly Veronese had already come into contact with the art of Titian before he migrated to Venice in 1553 or 1554. But how deeply Veronese, especially as a portrait painter, was rooted to the traditions of his native town and its neighbour Brescia is shown by the portrait of *Pase Guarienti*, which was painted in 1556, that is to say, after a sojourn of several years in Venice. Masterly as it is, nevertheless in its somewhat dry objectivity it comes closer to the works of Moretto and Moroni than to purely Venetian paintings. It is otherwise with the portrait with which we are here dealing. It possesses in a high degree that marvellous grandeur which we admire in Titian's pictures. It is a grandeur that does not result from cheap, rhetorical methods. The figure is very simply placed, but it has the effect of filling the picture surface in an imposing manner. The colour effect is wonderfully concentrated, being composed of extremely finely harmonized black, grey and whitish tones. In addition there is quite dull gold very sparingly applied and having an extraordinarily distinguished effect, in the slender chain round the neck, the trimmings of the sleeve, the girdle and the sword. As I said before, this unusual picture can hardly come from the

[1] Besides the two portraits published here I should be able to name only twelve that could rank as Veronese's work. We seem, therefore, to have only just over a dozen portraits by him. This number may not seem so very small, but, compared with the artist's whole output, the figure is certainly low, and seems lower still when compared with the mass of surviving portraits by Titian, not to speak of Tintoretto. It may be useful to give here a list of portraits by Veronese:—1, Vienna State Gallery, *The Lady with the Crane;* 2, Verona, Museo Civico, *Portrait of P. Guarienti;* 3, Budapest Gallery, Collection Pállfy, *Portrait of a Man;* 4, Paris, Louvre, *Young Woman and Child;* 5, Paris, Louvre, Schlichting Collection, *A Young Lady;* 6, Douai, Municipal Museum, *A Young Lady* (wrongly ascribed to Bordone); 7, Dresden Gallery, *Portrait of a Gentleman;* 8, Munich, Alte Pinakothek, *Portrait of a Lady;* 9, Florence, Pitti Palace, the so-called *Portrait of Daniele Barbaro;* 10, Rome, Colonna Gallery, *Portrait of a Man;* 11, Rome, in a dealer's collection, *Portraits of a Man and a Boy* (full length); 12, London, Lord Lascelles, *Portrait of a Man* (full length). Recently Dr. Ludwig Baldass published (in the *Belvedere,* 1924, p. 94 *seq.*) a portrait of a man which till recently was hidden in the store-room of the Vienna Gallery. I know this portrait only from a reproduction, but the evidence thus afforded seems hardly convincing; but, according to Dr. Baldass, the picture is signed, so we must accept it as likely to be a Veronese.

[2] Canvas, 43¾ in. by 39½ in.

[3] The frescoes in a room on the ground floor were wrongly described as the work of Veronese. They come from the Vincenzan painter Fasolo.

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early period of the destroyed Thiene frescoes. Veronese must have painted it after having lived for years in Venice in the atmosphere of Titian. On the other hand it is very unlikely that a work so greatly inspired by Titian was painted at a very late date by Veronese. So we shall perhaps come nearest to the truth if we place the picture conjecturally at the end of the fifties.

The other portrait by Veronese [PLATE II], which was also discovered in the London art market, is less of a riddle. It is a typical and mature work of the master. The head has the sharply worked out physionomical vitality of a bust by Vittoria; indeed, the sculptor of Tridenta is in general much more closely akin to Veronese than Tintoretto, with whose *Portrait of a Senator* the busts of Vittoria have been rather superficially compared. The pose has all the dignity, and at the same time the individual life, peculiar to Veronese. How individual and novel the pose is can only be completely realized when it is compared with that of a picture by Tintoretto. Tintoretto, curiously enough for such a master, continued throughout his whole life to exploit the possibilities of a few small schemes of placing that had been invented by Titian. Thus he almost always gave to old men that straight position in an obliquely placed armchair which Titian chose for the portrait of Paul III. Head and body are almost in the same direction and the contour is rendered with the greatest simplicity. The man represented by Veronese, on the contrary, is allowed to express his personality by the way in which he sits, turned crookedly to the left, but with the upper part of the body and still more with the head and eyes turned to the other side. It is consistent, too, that the outline which in the black-clad figure makes against the grey tones of the surroundings is enlivened by many variations.

TWO UNKNOWN PICTURES BY VINCENZO FOPPA

BY W. SUIDA

SINCE the appearance of Miss Constance Jocelyn Ffoulkes's and Monsignor Rodolfo Majocchi's monumental and scholarly monograph on Vincenzo Foppa,[1] no further incontestable works by this artist have till now come to light. It was therefore the more surprising to find in a famous private collection in Vienna two pictures which I recognized at once as the work of the great Brescian.

They depict in full-length the standing figures of St. John the Baptist and of St. Dominic[2] [PLATES A and B]. They are rather less than half life-size, and appear against a golden background standing on a pavement of grey marble sprinkled with red. Behind the figures a low parapet wall of lilac grey reaches to the knees, the complex socles and mouldings of which, decorated with the Lesbian kymation, are very rich in form. The appearance of St. John is familiar to students of Foppa; there is a similar figure in the altarpiece in Sta. Maria di Castello, Savona, and in the smaller altarpiece in the Savona Gallery; another with the arms somewhat differently arranged in the fresco from Sta. Maria del Giardino is in Milan Castle. The good condition of the Vienna picture enables us to realize the figure in its plastic fullness, standing out like a figure of bronze in statuesque isolation. The quality of the flesh tints depends on the greenish-grey under-painting. The brown hairy vesture can be partly seen through the silvery lilac cloak with its greenish-blue lining fastening on the right shoulder. The muscular hands hold a scroll on which can be read ECCE AGNVS DEI QVI TOL [lit peccata mundi]. The words SANCTUS JOHANES BAPTISTA are written on the nimbus.

The companion piece is no less characteristic of Foppa's work. SANCTVS DOMENICVS IN TE [confido] is to be seen on the nimbus. The habit is white with soft grey shadows, the cloak black with a soft, shadowy lustre. As sheer sensuous colour it is of indescribable beauty, with its contrasts between the humble habit and the white lily with dark green stem and leaves, and between the whole figure and the gold background and lilac-grey wall. The saint stands upon slate grey marble sprinkled with glowing red. The flesh tints are also very rich; green-grey, yellow and red tones combine to weave a transparent pattern, in which the heavy grey shadows elsewhere so abundantly used by Foppa play a very subordinate part. There are few pictures by the great Brescian painter which at the present day so fully justify our admiration of him as a colourist. It is hardly necessary to say that his authorship is in this case unquestionable. It is enough to remember the powerful saints in the Brera Altarpiece, particularly those of St. Bonaventura and St. Antony of Padua.

An important question remains: To what period of Foppa's work, and to about what year, do the two pictures belong? Here we arrive at

[1] *Vincenzo Foppa of Brescia, founder of the Lombard School, His Life and Work.* Lane, London and New York. 1909.

[2] Both pictures on chestnut wood. *St. John the Baptist*, 90 cm. by 32 cm.; *St. Dominic*, 89 cm. by 33.3 cm.

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Portrait of a Man, here identified as by Veronese. Canvas, 1.34 m. by 0.98 m.

Plate II. Two Portraits by Paolo Veronese

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A—St. John the Baptist, here identified as by Vincenzo Foppa. Panel, 90 cm. by 32 cm. (Private Collection, Vienna.)

B—St. Dominic, here identified as by Vincenzo Foppa. Panel, 89 cm. by 33.3 cm. (Private Collection, Vienna.)

Two Unknown Pictures by Vincenzo Foppa.

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a fairly difficult problem. The chronology of Vincenzo Foppa's work has few certain dates. We have 1456, the date of the small *Crucifixion* in Bergamo; 1485, that of the fresco of the *Madonna with the two SS. John* from Sta. Maria di Brera; and 1490, that of the completion of the big altarpiece in Sta. Maria di Castello, in Savona.

For purposes of comparison with our two saints the analogous parts of the Brera Altarpiece (formerly in Sta. Maria delle Grazie, Bergamo), the two altarpieces in Savona and the single pieces in the collections of Prince Trivulzi, Milan, and M. Sarasin-Warnery, Basle, are the most significant. Among these the two bishops Theodore and Augustine in the Palazzo Trivulzi approach most closely to the Viennese pictures. In both cases we find gold backgrounds, the names of the saints inscribed in their nimbi and low parapets determining the space behind the figures. Both Miss C. J. Ffoulkes and Mons. R. Majocchi take these bishops to be fairly late work, but I have for long ascribed them to the period between 1460 and 1470.[3] This opinion has, I am glad to say, been supported lately by Sr. Mario Salmi, who has taken an important step in the direction of clearing up the problem as a whole.[4] The saints' names in the nimbi, unnoticed till now, Theodore and Augustine, two of the patron saints of Pavia, confirms their provenance from one of the altarpieces in a Pavian church. I here agree with Salmi's view that most probably the two pictures belonged to Foppa's Altarpiece in the Church of Sta. Maria del Carmine, Pavia, completed in 1462.

The two Viennese saints must have been painted several years later; they have the soft, flowing Gothic character, modified by the measured statuesque character of the Renaissance art. In comparing them, however, with the saints in Savona it becomes clear that the Viennese pictures are the earlier. And if we compare them also with the eight saints in the Brera Altarpiece, the tightly-knit structure, combined with the spatial definiteness of these latter, produce, by contrast, in spite of their earnestness, an effect of elegance and tenderness in the *St. John the Baptist* and *St. Dominic*.

I may say here that I do not accept the prevailing opinion that the Brera Altarpiece was painted between 1470-1480. I attribute it myself to the next decade, nearer to 1490, for which reason the Madonna picture (in figure arrangement, Child and architectural details of the throne) can be compared with the two Savona pieces. The dates given, probably 1462 for St. Theodore and St. Augustine and close to 1490 for the Brera and Savona Altarpieces, leaves an ample margin for the two Viennese saints.

We can perhaps go a step further. F. Alizeri in his invaluable researches came on the track of an altarpiece painted by Vincenzo Foppa for the Spinola family chapel in S. Domenico, Genoa.[5] Miss C. J. Ffoulkes and Mons. R. Majocchi have given us valuable information about this.[6] The altar was ordered by and delivered to Battista Spinola, who died in 1470, and was buried in the chapel. It is not altogether impossible, however, that the altar might have been finished somewhat later under the terms of Battista Spinola's will. In any case, the work was already famous in 1485, for in this and the following year it was stipulated in contracts for pictures made by Giovanni Barbagelata and Giovanni Mazone of Alessandria, respectively, that the quality should be as high as in Foppa's Spinola Altarpiece. When, however, the authors of the monograph on Foppa draw the conclusion from the circumstance that till 1477 there was a Byzantine Madonna, known as *La Mora*, on the altar in the Spinola chapel, that Foppa's painting was not set up till this year, they are not perhaps entirely convincing. For a smaller Madonna, which in 1477 was taken from the Spinola chapel to that of Galeazzo da Levanto in the same church, might possibly have been set up near or in front of Foppa's large altar. As the Spinola Altarpiece doubtless included pictures of St. John the Baptist, the patron saint of Giovanni Spinola, and of St. Dominic, the saint to whom the church was dedicated. It is thus permissible to conjecture that our two pictures of these subjects, which on stylistic grounds can be assigned to about the time the altar was painted, in or soon after 1470, may be parts of the lost altarpiece.

Newly discovered works by an artist of the rank of Vincenzo Foppa, whom Mr. Berenson rightly ranks very highly,[7] can always claim consideration. The two pictures in Vienna have made it possible to follow more closely than before the development of this thoughtful and powerful painter who so calmly and irrevocably pursued his course.[8]

[3] *Monatshefte für Kunstwissenschaft.* 1909. p. 480.
[4] *L'Arte,* 1923. Vol. XXVI., No. 4.
[5] *Notizie dei Professori del disegno in Liguria.* I.
[6] *Vincenzo Foppa.* p. 133 seq.
[7] *North Italian Painters of the Renaissance.* Putnam. 1907. p. 97 seq.
[8] The two pictures referred to here have incidentally become more widely known through the Exhibition of Renaissance Paintings arranged by the Verein der Museumsfreunde in Vienna in 1924.

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THE MOND PICTURES IN THE NATIONAL GALLERY—II

BY SIR CHARLES HOLMES

IN May last, when Mr. Roger Fry published his article in the BURLINGTON MAGAZINE, the fate of several of the most important pictures in the Mond Collection was still hanging in the legal balance. Now the trustees and Dr. Mond's executors have come to agreement, so that the pictures selected by the Board can, not without some dislocation of previous exhibits, be shown at Trafalgar Square. The arrangement, in Room XXVI, which previously contained the Wertheimer Sargents, is, of course, a temporary one, pending the erection of a new room, but it will enable the public to form a fair idea of this munificent bequest. The exhibition does not represent the bequest in its entirety for three pictures, the famous Mantegna and two panels by Cima, remain in possession of members of the Mond family during their lifetime. But with these not unimportant exceptions, the present show is complete. Mr. Fry (BURLINGTON MAGAZINE, May, 1924) has already spoken so eloquently upon some of the outstanding features of the Mond Collection that my task is merely that of gathering up, as it were, the crumbs that fell from his critical table.

The ordeal of exhibition *en bloc* in a place where the standard is generally so high as that at Trafalgar Square, is one which even the most famous private Gallery could not face without some suffering, and nothing proves better the general strength of Dr. Mond's collection than the fact that the "casualties" are so few and so unimportant. Also, the necessity of showing all schools and all periods in the same room bears very hardly upon some pictures which, in the company of works of their own time and country, would make no discreditable show, but which do not look their best when put side by side with some unsympathetic and powerful work of the first rank. Here and there, of course, we see the converse. The charming little Cranach composition *Jealousy* (3922) [PLATE I, C] would no doubt enliven considerably the little group of works by that master which decorate the German room. But here, isolated perforce among Madonnas and Saints from Spain and Italy, it has the additional savour of a mildly naughty joke, made just when we are in danger of being surfeited by the "unco guid." Also in point of condition and execution it is a veritable little masterpiece.

The *Flora* (3939) [PLATE I, A], by the elder Palma is, on the other hand, a picture which would certainly have looked better in the big Venetian room. There it would have filled a conspicuous gap. Here its blonde and rather ostentatious tone tends to overwhelm the gentler key of the majority of the pictures. The work is more effective than subtle. We have only to look at the painting of the flowers or the empty modelling of the hand to see how far, in this phase, Palma falls behind Titian. The famous *Pietà* (3912) [PLATE I, D] by Giovanni Bellini, still reminiscent of Mantegna and the Squarcionesques, represents the opposite pole of artistic endeavour, not only in the quietness of its tone, but in the sculpturesque majesty of the composition, and its profound and moving gravity. It is an accession of which any gallery might be proud. The *Madonna and Child* (3913), also by Bellini, which hangs next to it, must once have been a lovely member of a group of pictures conceived in the master's most vivid and jewel-like colour scheme. Even now, in spite of serious damages, it will have an attraction for those who are not too critical. The panel by Crivelli (3923) representing SS. Peter and Paul does no more than strengthen our already unrivalled group of that master's work.

If the two precious panels by Botticelli are eliminated, the pictures from Florence and its neighbourhood are not of the first rank. The *Beheading of a Female Saint* [PLATE III, L] has pleasant colour, and the attractive gravity of Florence of the early fifteenth century, just as the *Madonna and Child* [PLATE I] has similar characteristics of Florentine work half a century later. The painter is one clearly influenced by Ghirlandajo (the old attribution), but even closer to that "School of Verrocchio" of which we have still so much to learn. The type and head dress of the Madonna clearly indicate a connexion with the Verrocchiesque group of Madonnas of which our No. 296 is a notable specimen. A very close connexion in details with our Mainardi *Madonna* (No. 2502) is no less evident. The attribution to the eclectie Mainardi is thus a reasonable, if wholly tentative, suggestion. The fresco representing *Coriolanus with Volumnia and Veturia* (3929), though it forms part of the same series as our No. 910, is of much inferior workmanship, as a comparison of the figures in the background of the two pictures will conclusively demonstrate. Indeed, the difference is so great as to show that our No. 910 must be the work of Signorelli himself, while No. 3929 is quite rightly attributed to his pupil Giro-

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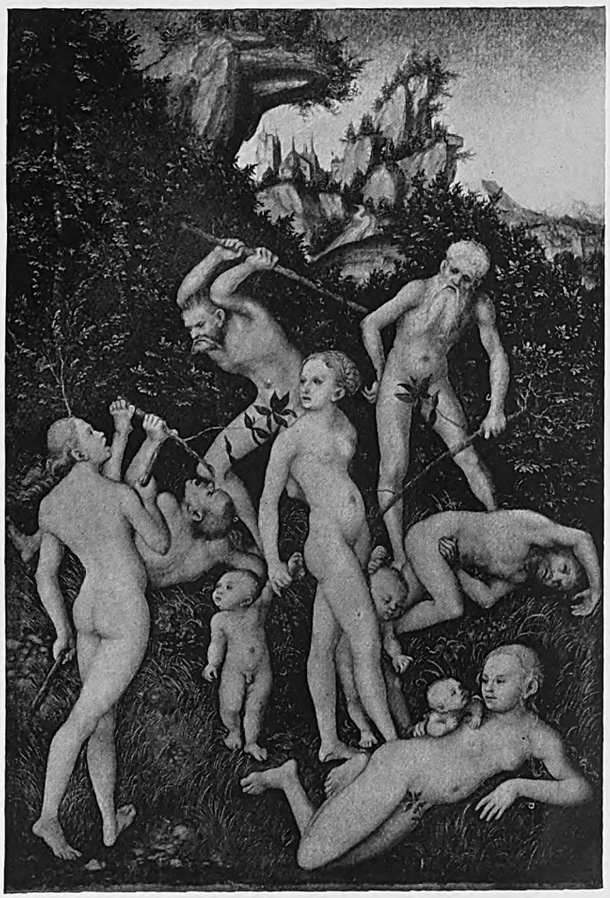
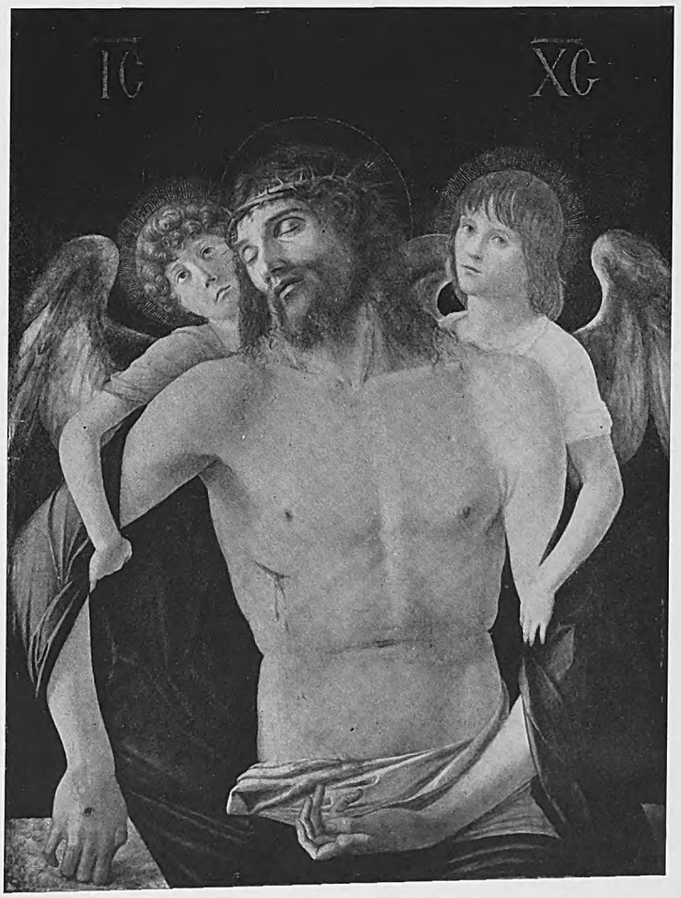
A—Flora, by Palma Vecchio. Panel, 77.5 cm. by 64.8 cm.

B—Madonna and Child, by Bastiani Mainardi (?). Panel, 90.8 cm. by 59.7 cm.



C—Jealousy, by Lucas Cranach. Panel, 51.4 cm. by 35.6 cm.



D—Pietà, by Giovanni Bellini. Panel, 94.6 cm. by by 64.8 cm.

Plate I. The Mond Pictures in the National Gallery—II

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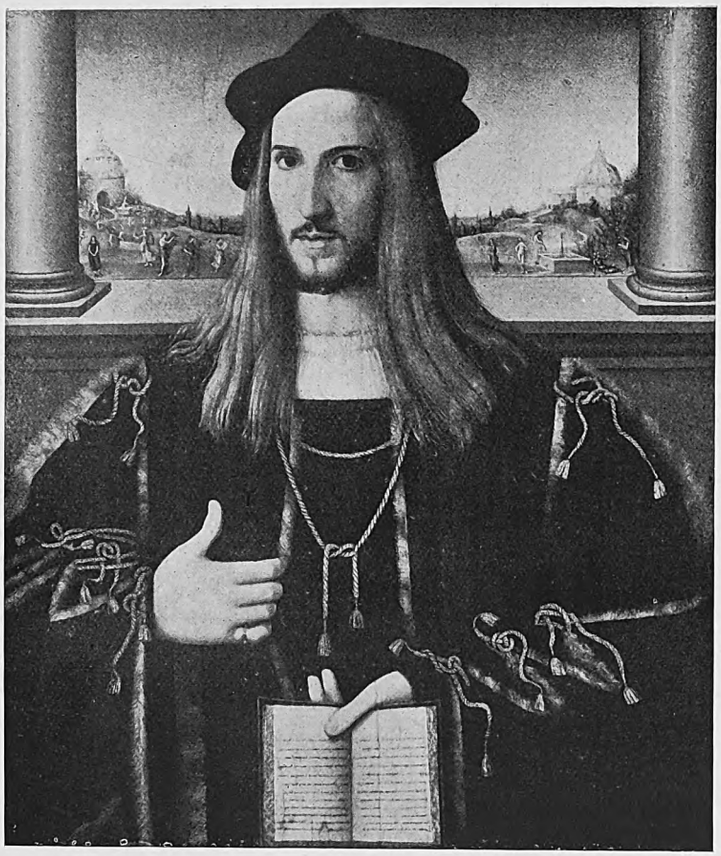
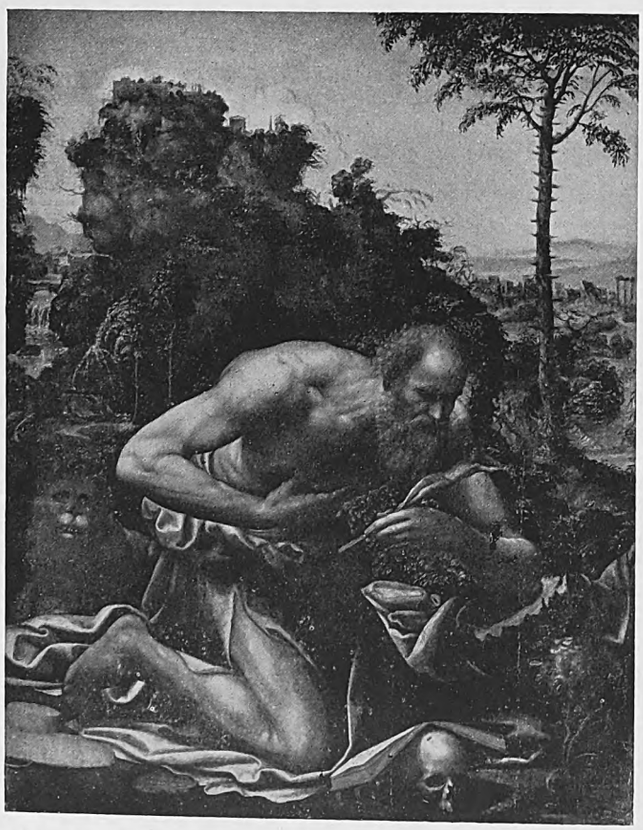


E—Alberto Pio, attributed to Baldassare Peruzzi. Panel, 60.3 cm. by 52 cm.

F—Portrait of a Man, by Boltraffio. Panel, 57.2 cm. by 43.2 cm.



G—St. Jerome, by Sodoma. Panel, 1.41 m. by 1.12 m.

H—Salome, by Giovanni Pedrini (Gianpetrino). Panel, 68.6 cm. by 56.5 cm.

Plate II. The Mond Pictures in the National Gallery—II

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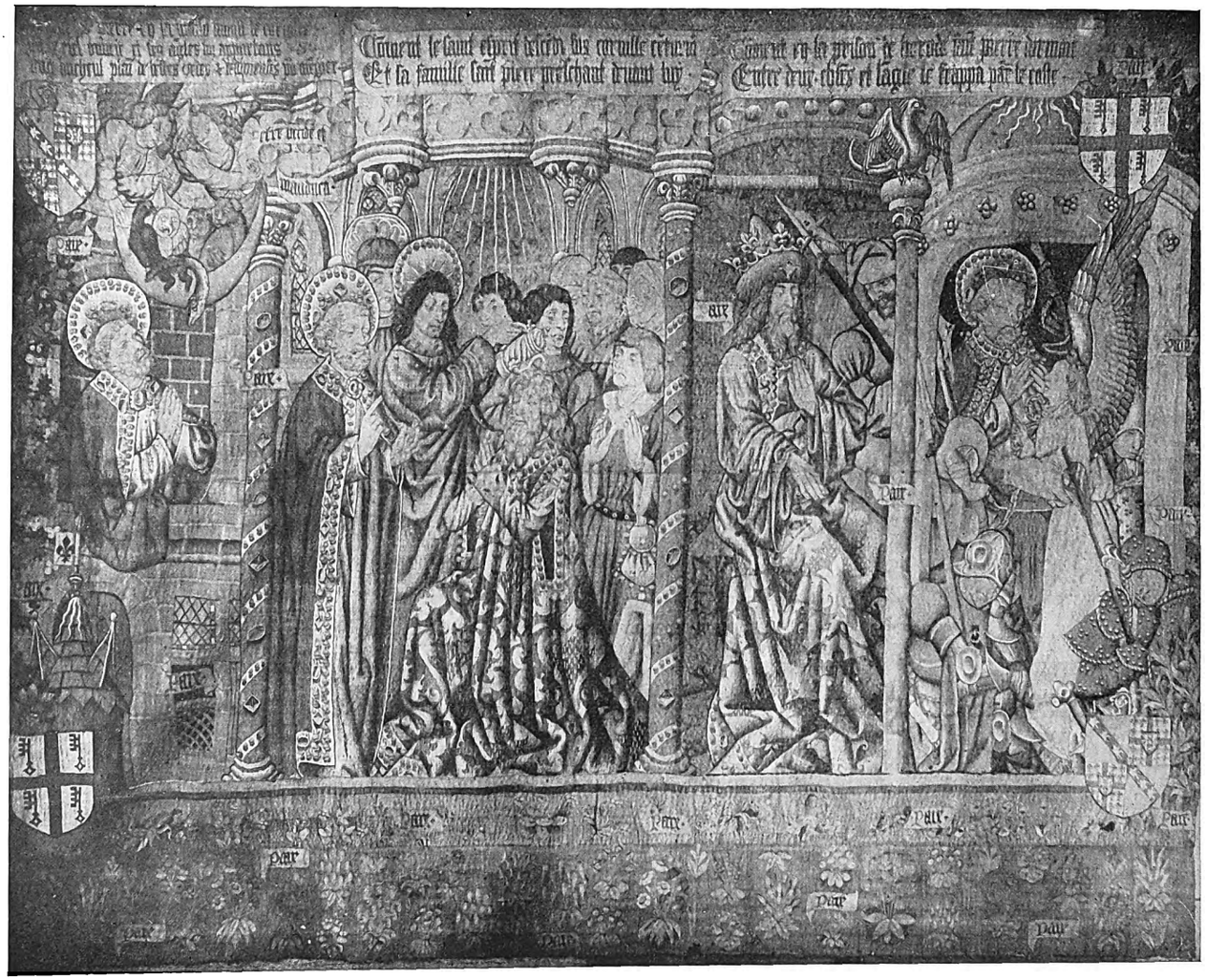
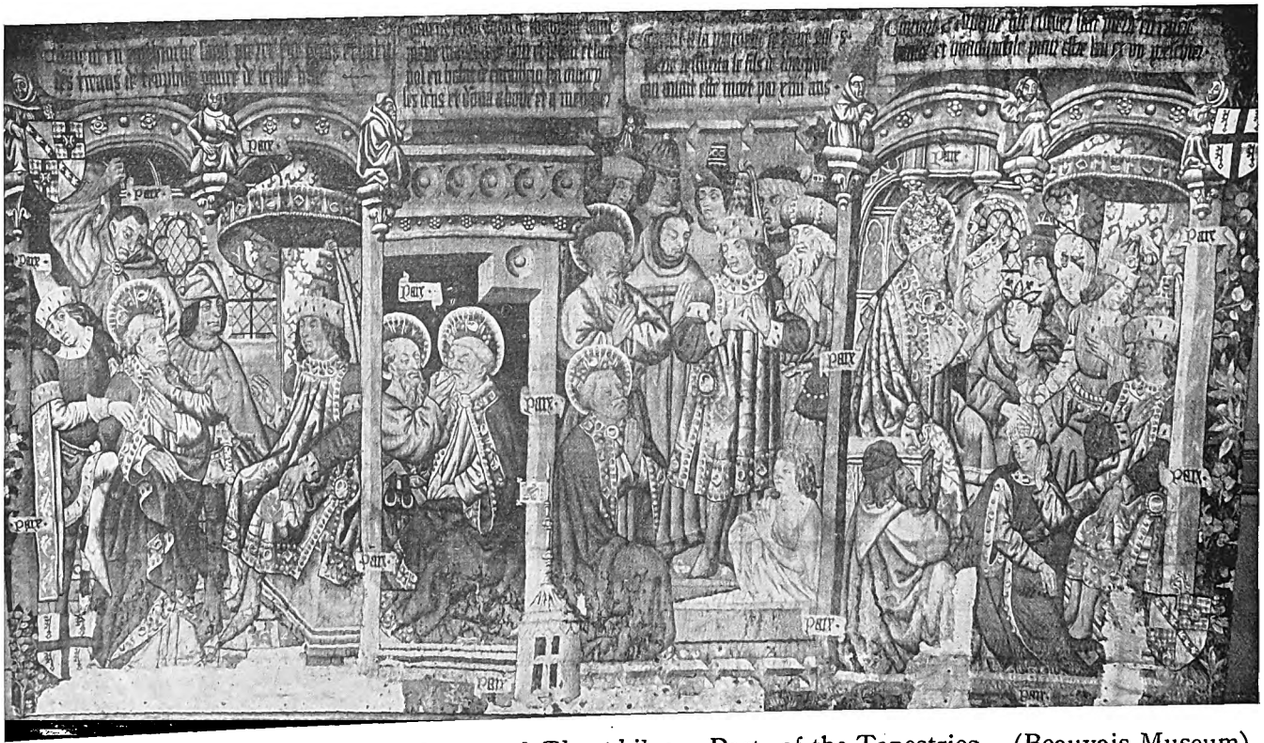


A—The Vision of the Impure Beasts, the Baptism of the Centurion Cornelius, and the Imprisonment of St. Peter at the order of Herod. Part of Guillaume de Hellande's Tapestries, ordered in 1460. (Beauvais Cathedral)



B—Scenes from the Story of St. Peter and Theophilus. Part of the Tapestries. (Beauvais Museum)

Plate I. A Fragment of Guillaume de Hellande's Tapestries

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lamo Genga. The *Discussion* [PLATE III, K], formerly attributed to Pontormo, is almost certainly by Francesco Rossi, as Professor Venturi has pointed out, and as the warm colouring suggests.

The two fragments of fresco by Correggio (3920 and 3921), from the destroyed semi-dome in S. Giovanni Evangelista at Parma, though the merest scraps, have an importance out of all relation to their scale and condition. We have in England some pieces of cartoon from Raphael's hand (and one perhaps by Leonardo), but these bits of fresco by Correggio are, I believe, the only actual relics in England of the vast decorative works on which the fame of the supreme masters of the Renaissance is founded. The single head (No. 3920), in particular, still conveys a sense of Correggio's bigness, of his happy temper, of his grace, and even of that indescribable chord in his colouring, that hint of faint primrose yellow, which underlies his more positive harmonies, in the place of the gold or the grey or the silver beloved by other colourists.

The *Adoration of the Kings* (3924), by Dosso Dossi, fills a gap in the representation of that artist at Trafalgar Square, but Dosso, with all his individuality, is very rarely a painter who will stand juxtaposition with the great men. Bissolo, Gaudenzio Ferrari and Garofalo are in no better case, and the portrait of Alberto Pio (3940) [PLATE II, E] attributed to Baldassare Peruzzi, will appeal to the professional critic rather than to the artist. Why, by the way, is a figure resembling the patient Griselda introduced on the left next to Pallas and the Muses? Can it be Demeter in mourning for Persephone?

Among the Lombards, Boltraffio stands alone, with his *Portrait* (3916) [PLATE II, F]. It is interesting to remember that this admirable picture once belonged to a former director (and a very able one) of the National Gallery, namely, Sir William Boxall, and afterwards to Lady Eastlake. It is worthy of this really distinguished record, in virtue of its fine temper and colour and workmanlike execution. Yet those who examine it carefully will see the immense gulf in skill and knowledge and research which separates this, one of the finest products of the Milanese School from the handiwork of Leonardo himself. Mr. Fry has already spoken of Sodoma's romantic *St. Jerome* [PLATE II. G], so I must content myself with supplying an illustration of it. The simpering products of Luini in later life show how rapidly art in Milan declined. Rather unexpectedly Gianpetrino, with his *Salome* [PLATE II, H] (3930), seems for once the more firm, solid and honourable artist. Portraits by Savoldo, Torbido (?), Lazzarini and Longhi, all of them of fair merit, carry the record of Italian painting not discreditably to the end of the eighteenth century. When the time comes for the addition of Mantegna's *Imperator Mundi* to this group of pictures, which already includes masterpieces by Raphael, Titian, Bellini and Botticelli, the aggregate will indeed be remarkable, and it may be doubted whether even the name of George Salting, hitherto perhaps the Gallery's most magnificent benefactor, will stand higher than that of Ludwig Mond.

A FRAGMENT OF GUILLAUME DE HELLANDE'S TAPESTRIES

BY MARTHE CRICK-KUNTZIGER

THE series of tapestries depicting the *History of St. Peter*, and ordered by Guillaume de Hellande, Bishop of Beauvais, for the cathedral of that town, are undubitably amongst the most famous of the fifteenth century.

Six sections of this celebrated series are still to be found at Beauvais, viz.:

1. *The Vision of the Impure Beasts*, the *Baptism of the Centurion Cornelius*, and the *Emprisonment of St. Peter by Order of Herod* [PLATE I, A].

2. *St. Peter Beaten by the Satellites of Theophilus, St. Paul Feeding Peter in the Prison of Theophilus*, the *Resurrection of the Son of Theophilus, and Theophilus Commanding St. Peter to Preach* [PLATE I, B].

3. *The Healing of St. Petronilla*, the *Resurrection of George* and the *Healing of Eneas* [PLATE II, C].

4. *St. Peter Consecrating the Bishops St. Lin and St. Clet, Jesus Announcing to St. Peter that Simon and Nero are Plotting His Downfall, St. Peter Appointing St. Clement his Successor*, and *St. Peter Bringing to Life a Young Man in the Presence of Simon the Magician*[1] [PLATE II, D].

5. *St. Peter Fleeing from Rome.*

6. *The Crucifixion of St. Peter* [PLATE III, E].

The first piece, which has just been repaired in the Gobelins factory, and the fifth are to be found at the cathedral, the four others at the Museum.

A seventh piece, the *Beheading of St. Paul*, belonged to the cathedral until 1906, at which date, when the Bill of Separation was introduced, it was returned to the family Mansart;

[1] This fourth tapestry has lost a fragment representing *St. Peter in dispute with Simon the Magician.*

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a member of that family had presented it to the cathedral in the year 1840.[2]

An eighth piece, which represents *St. Peter's Release from the Prison of Herod,* and which originally had its place between the first and the second of the above-mentioned tapestries, is preserved in the Museum at Cluny. It is by far the best known, and is reproduced not only in works dealing exclusively with Gothic tapestries, but in general histories of the art of tapestry.

The ninth and tenth pieces belonged, fifty years ago, so we are told in an interesting and little known notice by the Abbé Barraud,[3] to a collector of Beauvais, a certain Mr. Peaucelle. These two tapestries belonged, before 1787, to a canon of St. Bartholomew of Beauvais, l'abbé Auxcousteaux, who bequeathed them to his servant, and it is from the latter's daughter that Mr. Peaucelle obtained them. One of these tapestries represents the *Resurrection of Tabitha* and the *Apparition of the Angel to the Centurion Cornelius;* the other, which measures 3 m. 45 cm. square, the *Burial of St. Peter and St. Paul Appearing to Nero.*

The first of these two pieces should probably be placed at the beginning of the series, following a piece now missing, which represented *Guillaume de Hellande Offering the Tapestries to St. Peter.*

The second tapestry terminated the series. This second tapestry, of which an outline drawing (see our Fig. in the text) accompanies the notice of the Abbé Barraud, was particularly interesting by reason of its inscription. This inscription gives details concerning Guillaume de Hellande and states clearly that the latter ordered the tapestry in 1460; this date, we may note in passing, is an argument in favour of attributing the *History of St. Peter* to Tournai,[4] as it seems to have been proved that from the middle of the fifteenth century onwards the vogue passed from the workshops of Arras to those of Tournai.

This important inscription as transcribed by the Abbé Barraud, from the original is as follows:

LAN DE GR[ACE] [M]IL QUATRE CENS
ET QUARATE QUATRE E[N] [T]OUT SES
DIEU MODA NRE SOUFRACE
[TRE] VES FURET FCES EN FRACE
ENT LE PUISS ROY FRA [CHOIS]
APPELE CHAR[LES] [DE] [V]ALOIS
ET HENRY LE ROY DANGLETERRE
OU DOULX MOIS DE MAY Q LA TRE
S[E] [PARE] DE MAITE COULE[R]
OU DIT AN HOME DE VALEUR
DE NOBLE EXTRAC [TI] ON ET GRANDE
MAISTRE GUILLEAUME DE HOLLADE
FUST FAIT EVESQ DE BEAUVAIS
[PRO] FITAT AUX BOS ET MALVAIS
QI LE JOR S. BTHELEMY
FIST SON ENTREE APRES-MIDI
LAQLLE FUT MOULT HONORABLE
[ICELUY] [PAS] TER VENABLE
MEU DUNE [VETU]EUSE PLATE
EN LAN MCCCC SOIXATE
FIST FAIRE DE BONE DUREE
CEST TAPIS OU EST FIGUREE
[LA BELLE VIE DE ST. PIERRE]
IL A REVESTU M[AITE] [P]IERRE
EN CE CŒR. DIEU QUI EST PAISIBLE
LUI DOIST VESTER ICORRUPTIBLE.

It is an astonishing and altogether regrettable fact that in spite of the Abbé Barraud's conscientious and detailed account, all trace of the two tapestries in question has been lost, and not only all trace but all recollection seemed to have vanished: in fact recent works[5] give 1450 as the date for the *History of St. Peter;* Guiffrey[6] himself, although he reproduces the part of the inscription which concerns the date, merely follows a manuscript of the history of the town of Beauvais preserved in the National Library at Paris, and he ventures no further than to say, as do many authors after him who mention this date, that the piece containing the inscription, "went away"; a rather vague statement, leaving the question open.

It will easily be understood how great a surprise and joy it was to us to discover, in the course of a recent journey to Paris, amongst the splendid collection of Messieurs Bacri, a fragment of this tapestry, the *Burial of St. Peter.* One need only compare the photograph of this fragment [PLATE III, F] with the reproduction of the plate in the account by the Abbé Barraud (see the Fig. in the text); the identification is immediately apparent. Here we find, in the same shrubbery, the same St. Peter with his jewelled halo, quaintly wrapped in his white shroud, lying on the ground; his disciples Marcellus and Apuleius, both richly adorned, are kneeling beside him; in the background one sees the towers and walls of a town, and even, amongst other little details mentioned by the Abbé Barraud, the canvases shading the windows of one of the towers on the left-hand side from the sun. There too, in the absence of the coat of arms of Guillaume de Hellande, we find the characteristic little streamers bearing the word "Paix," which appear on the other tapestries of this series and which, according to

[2] Dr. Leblond, Président de la Société Académique de l'Oise, kindly furnished this information in the course of conversation.

[3] Barraud: *Description de deux nouvelles tapisseries exécutées pour la Cathédrale de Beauvais.* (Mémoires de la Société Académique de l'Oise; t. II. (1852-57); pp. 321-328.)

[4] *Cf* the arguments attributing the series, as well as the group of kindred tapestries, to Tournai in: Betty Kurth: *Die Blütezeit der Bildwirkerkunst zu Tournai; Jahrb. der Kunsthistor. Samml. des Allerh. Kaiserh.;* Wien; 1917, pp. 53-110.

[5] Hermann Schmitz: *Bildteppiche;* Berlin, 1921; Fig. 97. G. J. Demotte: *La Tapisserie gothique*: 1ère série, 1922; pl. 25.

[6] Jules Guiffrey: *Histoire de la Tapisserie depuis le Moyen-Age jusqu'à nos jours;* Tours, 1886; p. 120. *Les Tapisseries du XIIe, à la fin du XVIe S.;* Paris; p. 67.

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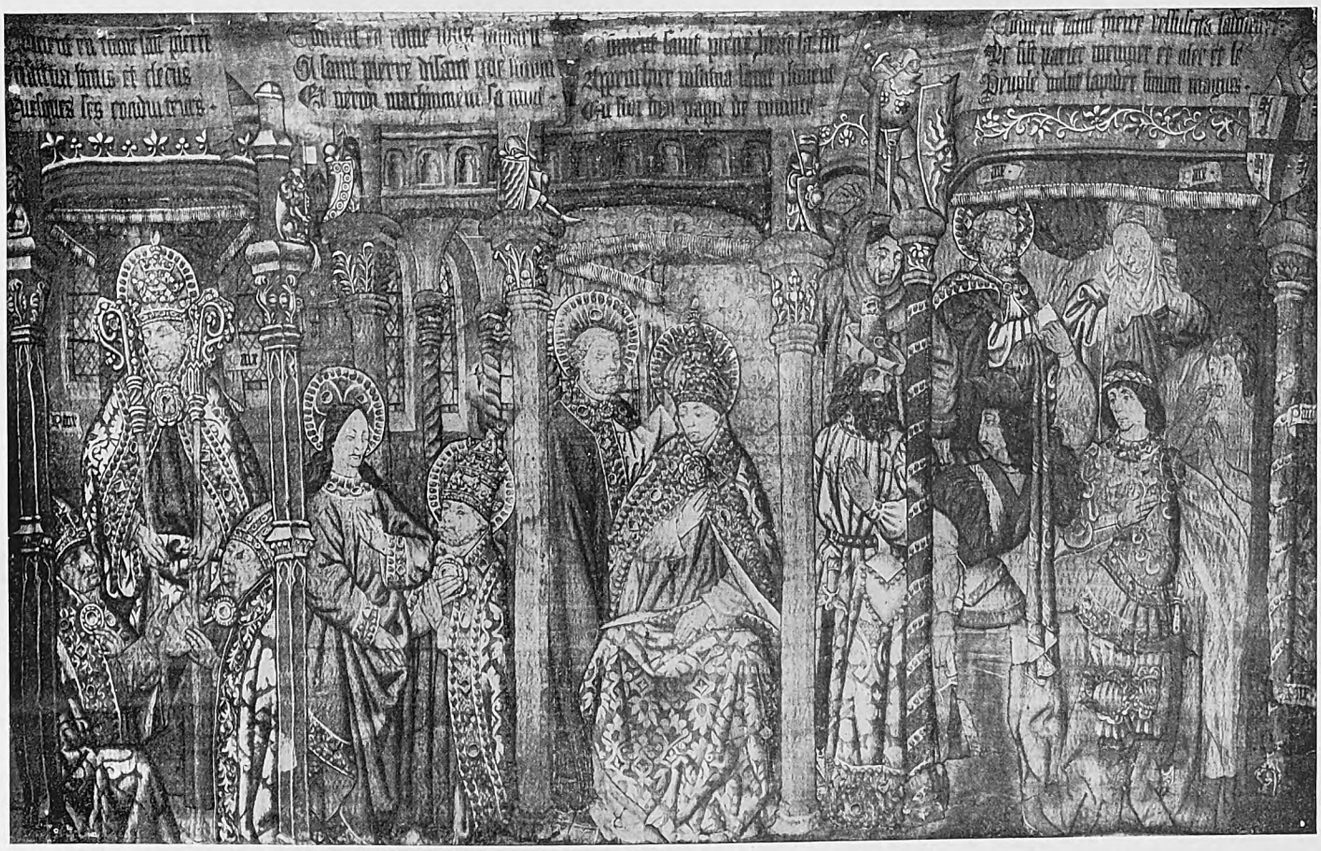
C—The Healing of St. Petronilla, the Resurrection of George and the Healing of Eneas. Part of the tapestries (Beauvais Museum)



D—Further legends from the Life of St. Peter. Part of the tapestries. (Beauvais Museum)

Plate II. A Fragment of Guillaume de Hellande's Tapestries

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E—The Crucifixion of St. Peter. Part of the tapestries (Beauvais Museum)

F—The Burial of St. Peter. A newly discovered fragment of the tapestries. 2.50 m. by 1.25 m. (Messrs. Bacri, Paris)

Plate III. A Fragment of Guillaume de Hellande's Tapestries

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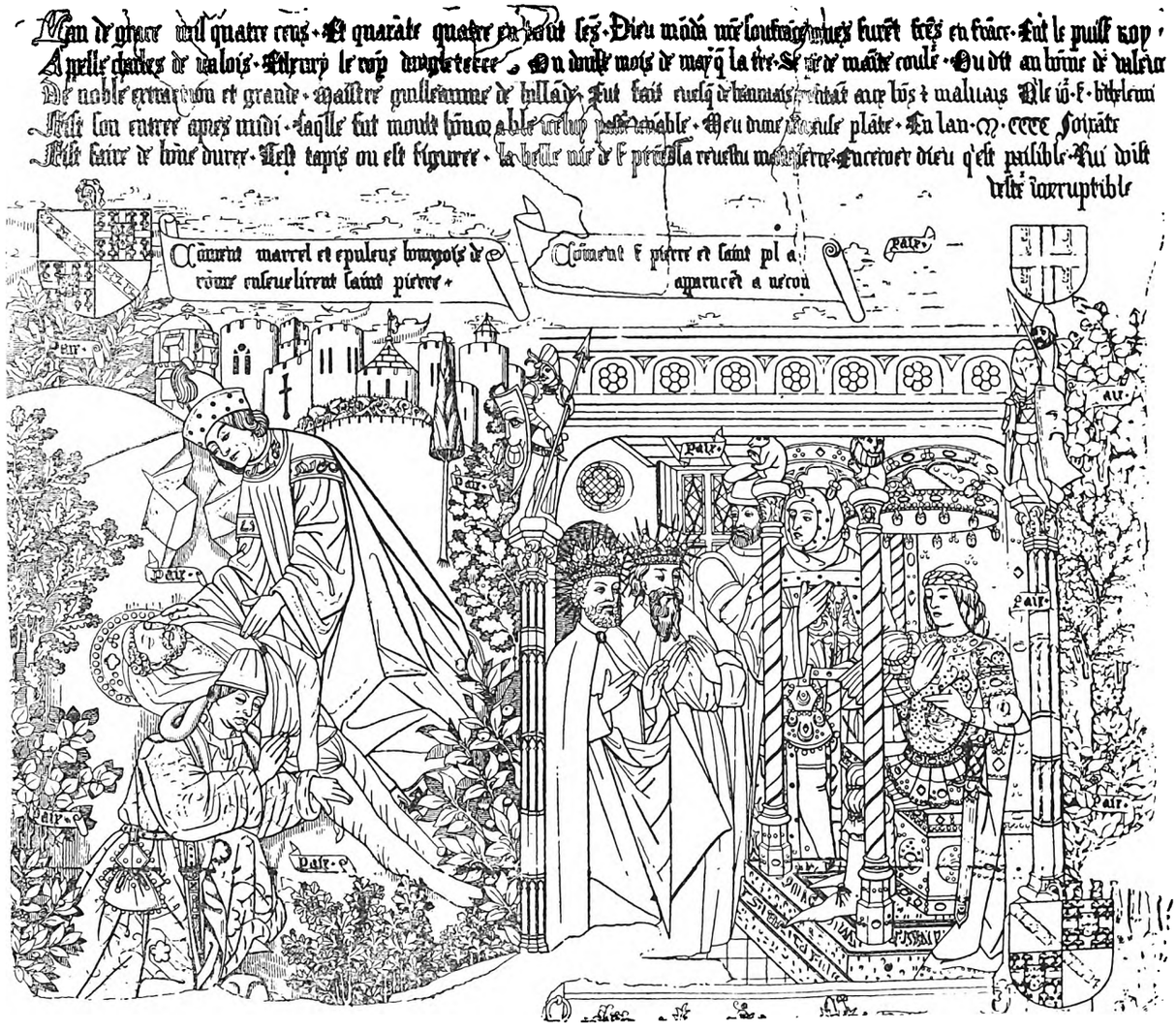

ILLUSTRATION FROM THE ABBÉ BARRAUD'S DESCRIPTION OF THE TAPESTRIES.

Guiffrey, are an allusion to the troubles of the Hundred Years War.

The identification is confirmed by the fact that the measurements agree. The precious fragment belonging to Messieurs Bacri measures 2.50 m. by 1.25 m. It must, at some time or other, have been cut out of what remained in the best state of preservation in the left-hand portion of the tapestry; the lower portion has been restored, as one may see by comparing PLATE III, F and the figure in the text.

The next question is what has become of the right-hand portion representing the *Apparition of St. Peter and St. Paul to Nero,* and several other fragments, especially the *Resurrection of Tabitha* and the *Apparition of the Angel to the Centurion Cornelius*. It is possible that these pieces still exist. Let us hope that a happy chance will lead to their discovery and will thus permit the reconstitution of a series which by its qualities of style, design and colour, no less than by its historical importance, may duly be classified amongst the foremost productions of the art of tapestry.

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CHINESE PORCELAIN IN THE COLLECTION OF MR. LEONARD GOW—X

By R. L. HOBSON

FIGS. A and B of PLATE I belong to the *famille noire*, that distinguished group of porcelains enamelled on the biscuit in which the beautiful green-black plays the title rôle. The vase is one of a pair which doubtless formed part of a mantelpiece set of five. Its design, the familiar rockery, flowering prunus and tree peony, is prettily rendered in green, aubergine, pale yellow and white in a ground of intense greenish black. Both here and on the figure below the black has a thick, lacquer-like consistency which is suitable for comparatively small surfaces but not desirable on the larger areas of the tall beakers and club-shaped vases.

The enamels on the attractive little mounted figure (B) are of the peculiarly fine quality which is only possible when they lie on a fine-grained biscuit. They are the usual combination—green on the coat, saddlecloth and base, yellow on the trousers and aubergine on the saddle, and the flesh parts are lightly smeared with thin greenish-white. A sword and a flask are slung at the rider's waist and he seems to be provided with a spare pair of stirrups, which hang over the long saddlecloth. It would be unfair to criticize the modelling of the figure too seriously, the stumpiness of the rider's legs and the wooden stiffness of the horse. There is no attempt in the K'ang Hsi figures to reproduce the ideal horse for which T'ang potters are famed, nor to make the lifelike models which were so appropriate for the furniture of tombs. Here we are merely dealing with an ornament, and it will be readily admitted that this horseman, with his cheerful face, free from the grotesqueness which mars so many of the figures of this period, with his lively pose and, above all, with his delightful colouring, fulfils his ornamental mission admirably.

The hexagonal wine-pot (Fig. C) is a type more often seen with *famille noire* decoration, if, indeed, one may use the word "often" in discussing such rare objects. Here the ground is yellow, with floral designs in green, aubergine and violet blue enamels, all applied direct to the biscuit. The shape is intricate and ingenious. On each of the six sides is a panel of openwork with design of bamboo, prunus or pine—the three friends who keep their freshness even in the winter of our discontent. The prunus openwork recurs on the cover. The handle is a fish-dragon and the spout issues from a dragon's head: the stiff leaves above the base are slightly raised and the other border designs are enamelled brocade patterns.

Below this is an example of a neatly moulded teapot of the bamboo pattern (Fig. D). The sections of bamboo which build up the body are truthfully modelled with all their becoming irregularities of surface. But nature is disregarded in their decoration, for they are enamelled on the biscuit with flowers and foliage of various alien plants in grounds alternately green, yellow and aubergine. From the handle, which represents a pine bough, branches and green fronds extend over the sides of the teapot, and on the cover and spout are prunus sprays lightly moulded in relief, completing the same trio of life-giving plants which figured in the panels of the wine-pot.

Fig. A of PLATE II is one of a pair of hexagonal jars from a set of five. It belongs to the *famille jaune* and is enamelled on the biscuit in shades of green, aubergine and white in a beautiful pale yellow ground, with design of rockery, pheasants, and flowering prunus, magnolia and tree peony. On the shoulder is a band of raised lotus petals and on the neck are six of the Eight Precious Things (*pa pao*). The cover, which is decorated to match, has a double lotus knob. Sets of vases of this shape are among the choicer porcelains made for the European market in the K'ang Hsi period, and some of them are decorated in *famille noire* colours.

The middle vase (Fig. B) has the distinction of an aubergine ground, in which is an impressive four-clawed dragon in green and yellow, with the usual pearl and flame scrolls.

The third member of this trio (Fig. C) is one of a pair of exceptional vases. The form, a high-shouldered bottle with slightly raised foliate panels on the body and two handles issuing from monster heads on the neck, is occasionally seen in K'ang Hsi blue and white, but decorated, as it is here, with enamels on the biscuit it is of the utmost rarity. In three of the panels there are groups of children at play. In one case a helmet is the centre of attraction, in another a landcrab held by a string, and in the third they are mimicking a ceremonial reception. Groups of vases and emblems from the Hundred Antiques fill the alternate panels, and in the spaces is a green cracked-ice pattern strewn with prunus blossoms. On the companion vase is the well-known Buddhistic design of boys holding branches of lotus, and below it are six of the *pa pao* symbols. Though obviously of the K'ang Hsi period, these vases bear the Chia-Ching mark.

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K'ang Hsi Porcelain enamelled on the biscuit. *A*—Famille noire Vase : height, 21.6 cm. *B*—Horseman : height, 17.8 cm. *C*—Winepot : height 14.6 cm. *D*—Teapot, bamboo pattern : height, 11.4 cm.

Plate I. Chinese Porcelain in the Collection of Mr. Leonard Gow.—X.

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Three K'ang Hsi Porcelain Vases enamelled on the biscuit. *E*—Covered Jar, famille jaune. *F*—Vase with aubergine ground: height, 20 cm. *G*—Two-handled Vase: height, 23.5 cm.

Plate II. Chinese Porcelain in the Collection of Mr. Leonard Gow.—X.

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NOTES ON VARIOUS WORKS OF ART

MICHAEL FOYE.—When I wrote the article on Michael Foye's bust of Sir William Hamilton, published in the BURLINGTON MAGAZINE last August, I had not seen an entry in the interesting MS. list of arrivals in Rome kept by the minor sculptor Richard Hayward, already in part published by Mr. and Mrs. Finberg in *The Times Literary Supplement*. On looking through it I found among the arrivals, "Mr. Foy, an Irish sculptor, 1773." This gives us the approximate date of his leaving Van Nost's service; the exact date of the arrival in Rome is given by a reference in a letter of Thomas Banks, R.A., given in a work no less familiar than Smith's *Nollekens*, which I should not have overlooked.

This letter, addressed to Roubiliac's former pupil Nathaniel Smith, is dated Rome, August 31st, 1773, and the concluding paragraph ends with the following passage: "Since I have been in Rome, there has arrived here the abovementioned Mr. Barron, Mr. Marchant and Mr. Townley; Mr. Whalley, Mr. Damer and Mr. Keene, and lastly, Messrs. Humphrey and Romney: I had forgot one Mr. Foy, though—a sculptor, a very ingenious, worthy young man; he is doing a copy of the Apollo Belvidere in marble, about five feet and a half high." (*Nollekens*, II (1920), pp. 123-4.)

My note on Flaxman's drawing and model in the same number calls for more serious apology, since it contains an error and not an omission. In view of the resemblance between Mr. Oppé's drawing and the model at University College I proposed to see in both studies for the Guildhall monument to Lord Mayor Beckford, for which the Corporation invited designs after his death on June 21st, 1770.[1] There are, of course, obvious differences, but the coincidence of subject and treatment seemed to point to this conclusion, which I can now state to be wrong.

A recent visit to Christ Church, Spitalfields, at once showed me that the model is that of the magnificent statue of Sir Robert Ladbroke (*ob.* 1793), the finest thing to my mind, which Flaxman ever did: the model therefore has nothing to do with Beckford.

The drawing, it seems to me, is another matter altogether. Not only is the elaborate Renaissance setting entirely unrepresented in the Ladbroke, but there are indications that it was made for a public building rather than a church. There is the MS. note "the little door" below, and the rococo supporting-bracket, which implies that the work was to be fixed upon a wall, and not, like the Ladbroke, to stand upon the ground; there is the prominence given to the City Arms above, a feature contrary to Flaxman's practice in a church; and there is the symbolism of the pedestal and medallions, with Justice and Truth on the one, and an Address to the King on the other. These last seem to me to point conclusively to Beckford.

Internal evidence therefore goes to show that the drawing is connected with the Beckford competition; and two engravings of one of the competing groups which I have recently acquired point in the same direction. Their source, unfortunately, I cannot trace—some magazines of the period, undoubtedly.

(*a*) reads, "No. xxiv, Vol. 2. Sketch for the Statue ordered to be Erected to the Memory of the late Wm. Beckford, Esq., by the Court of Common Council"; on (*b*) only the title, "Sketch for the Late ALDERMAN BECKFORD'S STATUE." Both represent the same group, but in one case it is set in a niche against a window, in the other the niche is omitted; below in both are the City Arms.

The reasons for the rejection of this group are obvious: Beckford's hand rests protectingly on the shoulder of Britannia, while he tramples on a prostrate figure of Tyranny, and his speech is set with Magna Charta at the side. The Corporation may well have felt that Moore's winning design, with its mourning figures of Britannia and Commerce, was more politic because less defiantly political.

The relevance of these engravings is this: both the known designs, Moore's in the Guildhall and this, which may be Carlini's, were for mural monuments; both included references to the City and to Beckford's famous speech; and both incorporate the City Arms. We have seen that Flaxman's design was for a mural monument, including the Arms and figures of the City and the Lord Mayor addressing the Throne, while Beckford leans upon a pedestal bearing a figure of Justice. All these points imply that Beckford and not Ladbroke is the subject of the drawing, and that, if I was wholly in error in connecting the University College model with the Beckford, Mr. Oppé's drawing does refer to the competition for Beckford's monument, and is, as I stated, the work of a boy of 15 or 16.

In conclusion, it may be worth while to remind the reader that Flaxman's early exhibits at the Society of Artists embraced not only classical subjects but—before he was thirteen—such

[1] To the list of competitors I there gave should be added the name of John Ricketts, of Gloucester, who in 1771 exhibited at the Free Society of Artists "A statue of the late William Beckford, Esq., Lord Mayor of the City of London." The name is given as "Rickets" in the *Catalogue;* in all the signed works I have seen the double "t" is used.

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typical eighteenth-century subjects as a model in wax of the Marquis of Granby; a Bust of the Rev. Mr. Whitfield, and a Bust of a Gentleman. There is nothing surprising therefore in the traditional decorations of Renaissance type which appear in the Beckford drawing, and which of themselves point to an earlier period than 1793, the date of the Ladbroke, when his later classical style was fully formed. KATHARINE A. ESDAILE.

TWO MASTERPIECES BY VAN GOYEN.—It is only within the last twenty-five years that van Goyen has taken his place among the greater landscape painters not only of Holland but of the world.

One of the first steps towards van Goyen's present popularity was the exhibition of his work at Amsterdam in 1903, for which Mr. Steenhoff wrote so interesting a description in the *Onze Kunst*. In his estimate of van Goyen he says:—

> The sky always occupies the largest space in van Goyen's work. It often takes up four-fifths of the whole canvas. And on that he concentrates all his powers. . . . Against those heavenly fields he fashions, with a lighter pressure of the brush, the shape of his buildings, the leafy masses of his trees. . . . No one knows better how to make use of all means in his power to express the subtlety of transition between the material part of the sky and the embryo-form of earthly things.

This is specially true of the two magnificent landscapes here reproduced. They are both signed and dated in full; the larger of the two represents a cottage or farm building surrounded by stately trees which bend in the wind; and a momentary gleam of sunshine strikes through the threatening clouds, lighting up the old thatched roof [PLATE A]. What painter has ever given us a finer sky than this? The gusts of wind are wonderfully expressed by the swaying branches of the trees, the lowering skies, and even by the flight of the birds. Quite in the shadow are three boats; in the first are men pulling in their nets; the second, containing cattle, a favourite *motif* of this artist, is just on the point of crossing. In the distance are two sailing-boats, and beyond that a windmill.

Perhaps even finer is the view of a town on a river (possibly Arnhem), which was painted eleven years later than the picture already described—that is to say in 1645. [PLATE B.] The perspective of this is most skilfully worked out, great golden clouds coming floating up towards the spectator from the distant horizon. In the foreground on the left is a ferry-boat putting off from the shore, with figures standing on the bank; and behind them is a fantastic tower partially in ruins, and fading away into the distance many towers and spires can be seen. These pictures have never been published or reproduced before, and are therefore quite unknown to the public, but from the importance of their size and from their excellence of quality they must certainly rank among the greatest works that van Goyen has ever produced.

J. H. J. MELLAART

SIR CLAUDE PHILLIPS' will was proved on October 18. It disposes of his pictures and other works of art by dividing them among about fifty private friends and nine public galleries and museums. These latter are: the National Gallery, the Municipal Art Gallery of Glasgow (who are allotted an excellent Hieronymus Bosch, *Christ and the Money Changers*), the National Gallery, Edinburgh; the National Portrait Gallery, the Dulwich Gallery, the Brighton Art Gallery, the Municipal Museum and Gallery, York (who are given the works by Etty), the Victoria and Albert Museum, and the Royal Gallery of Belgium, Brussels.

The will requires that the trustees of these galleries shall either accept and exhibit all the works offered them, or decline all. The trustees of the National Gallery, wisely as we believe, have decided to adopt the latter course. There is no need to exaggerate the importance of this step. Sir Claude's pictures are exceedingly interesting and exceedingly well chosen but are by no means worthy to represent at Trafalgar Square one of the greatest English art critics of our or any time. Sir Claude Phillips was very appreciative of the services of everybody at the National Gallery, remembering in his will even the attendants and police. He divides the residue of his estate between the National Gallery and the Star and Garter Home for Disabled Soldiers and Sailors; and the estate having a gross value of £60,000, with net personalty of £58,152, the trustees of the National Gallery will find themselves possessed of a considerable sum, which it is hoped may be used to purchase some important painting which will commemorate Sir Claude Phillips in a worthy manner.

REVIEWS

Thomas Girtin's Water-Colours. By Randall Davies. 31 pp. + 96 pl., 16 in colours. ("The Studio.") £3 3s.

At a time when the growing interest in old English art is largely fed with small monographs of passable critical and biographical value but scantily and inadequately illustrated, or large volumes of reproductions supplied with sketchy and perfunctory text, it is a rare pleasure to the reviewer to welcome a book combining solid historical and original critical material with a large number of admirable illustrations. Mr. Davies has reconstructed the story of Girtin's life with a fullness never attempted

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before, making use of new facts made available during the last few years in the publications of the invaluable Walpole Society and in the Farington Diary, and adding others due to his own researches. In effect his thesis is to show how Girtin, thoroughly trained by Dayes in the old school of topographical draughtsmanship became in some ways, in spite of his youthful age, its most complete exponent. How later, brought by Dr. Monro under the influence of John Cozens—under the inspiration, that is, of his work not of his personal teaching—Girtin rapidly developed into a strikingly original artist and one of the supreme glories of the British school. "It was as though," to quote Mr. Davies's felicitous summary, Girtin, "having been thoroughly grounded at school in Latin," by Dayes, "was now put through a course of Greek at the university."

It would be unfair to pick out passages from an essay so closely reasoned and full of interesting points that it is safe to say that every future historian of water colour painting will be beholden to it. A valuable paragraph and three or four plates are given to the group of Girtin's classical compositions, which have been too little studied and appreciated hitherto. That in producing them the artist was inspired to a great extent by Piranesi and Marco Ricci is clear, but his indebtedness to Pannini, a very favourite painter in England during the eighteenth century, also deserves examination, as this probably influenced his colour as well as his draughtsmanship. Plate 72, for example, looks very like a direct copy of one of that master's paintings, and the view of the Bridge of Augustus at Rimini, reproduced in plate 73, with its hybridization of motives from Piranesi and Canaletto owes something also to Pannini.

The *Studio* has shown its usual skill and lavishness in the plates. Although Girtin's large and austere handling does not lend itself to reproduction on a greatly reduced scale with such obviously captivating results as the simple planes of Cotman or the accentuated detail of Turner, the value of this corpus of Girtin's finest drawings is in every other respect difficult to overestimate.

The Art of Henri Fantin-Latour: His Life and Work. By FRANK GIBSON. 239 pp. + 63 pl. (1 in col.). (Drane.) 21s.

I find myself wondering if it would be possible for a book like this to appear in Germany. It is difficult to imagine what qualifications Mr. Gibson supposes himself to possess for undertaking a critical work—for critical work it obviously claims to be—on so dreadfully instructive an artist as Fantin.

Mr. Gibson evidently does not know Greek. I have heard of Queen Anne, I have read Handy Andy, but Andyomene is certainly a novelty. It reminds me of a gentleman who admired Titian's Venus and Adolphus. In a book on a painter who had the unfortunate inspiration to illustrate, of all things, scenes from the operas of Wagner, a smattering of German might be expected. Mr. Gibson offers us alternative spellings for Tannhäuser, both wrong. A knowledge of French would come in handy in a work on a Parisian painter. Mr. Gibson fills space by printing proudly, in brackets more than once, "corner of the table" as a translation of *coin de table*. He also writes "literateur." He cannot even spell *madame*. He writes *Café Bade* instead of *Café de Bade*. *Scéne première du Rhinegold* is neither French, German nor English. We are offered as alternatives, on different pages, *l'amour disarmé* or *l'amour disarmée*. *Hélène*, Mr. Gibson translates, in brackets, and rightly, as Helen.

But, culminating gap, Mr. Gibson cannot write his own language:—

> The canvas is rather a crowded one, but the attitude and grouping of the figures are well studied.

What antinomy is the "but" intended to suggest?

> Someone reads aloud from an open book.

How do you read aloud from a closed book?

> Friendly but serious figures.

Is seriousness incompatible with friendliness?

On page 109 a picture is said to be—

> By no means one of the least inferior in this way.

Was there ever such slip-slop?

When Mr. Gibson says—

> Of course, no teacher could have given genius to Fantin,

he conveys the opposite to what he intends.

Does Mr. Gibson never glance at the better dailies—or the reviews (what my newsagent calls the "rigmarole"). Has he not noticed that the standard of writing is singularly high in these publications, which are to be replaced daily and weekly? And Mr. Gibson proposes to lie on our drawing-room tables perhaps for three months. The educated Englishman will swallow any nonsense you like about art, but he has a keen and exacting literary instinct. The nonsense must be written, or he will have none of it. Mr. Gibson, as they say in France, is a *charmant garçon qui ne se doute de rien*. Art alone, the Cinderella of subjects, seems destined to groan beneath such defenders as these.

Von Moronobu bis Hiroshige: Meisterwerke des japanischen Holzschnittes. Selected, described and edited by JULIUS KURTH. Part I. 40 coloured plates. Berlin. (Altmann.)

This first part of Dr. Kurth's latest publication on Japanese Prints consists of 14 plates; not the first 14 out of the 40, but a selection from different periods, beginning with Plate VI. There is no text issued with this part. It is therefore somewhat difficult to make any useful criticism,

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since we cannot judge how far the complete selection will make up for deficiencies in the present instalment, or how far it will justify its claim to represent 'masterpieces' of the Japanese colour-print. We presume there is a public willing to pay for a series of reproductions a sum which would procure them more than one good original print. Indeed, such a series may serve a good purpose if it sets a standard quality for collectors and amateurs. So far as the present instalment is concerned, while the colour collotypes have been, on the whole, very well executed, on the scale of the originals, the quality of the prints chosen must disappoint anyone familiar with the full range of the several artists represented. Dr. Kurth persists, apparently, in identifying Kabukido Yenkio with Sharaku, otherwise he could hardly have included this merely imitative artist. The other masters represented here deserve their place, but of the prints representing them few can count as masterpieces. The double-page from Shunsho and Shigemasa's famous picture book are of the first rank, though very well known. But the Harunobus and Utomaros: who could divine the heights of which these two were capable from the specimens reproduced? They are no more than average work, charming as the second of the Harunobus is. And three of the Utamaros seem to be reproduced from quite mediocre impressions. The truth is, that in order to assemble a series of the real masterpieces of the colour-print an editor would have to fling his net far and wide among the collections of several countries, the United States and France, above all. It would be possible then to reproduce a set of superb prints—splendid designs, in magnificent impressions. Dr. Kurth appears, as in his former works, to have limited himself to German collections, and in this first part of his sumptuous publication the limitation is severely felt. Perhaps, however, he is reserving his best for the two parts still to come. L. B.

Muhammadan Architecture in Egypt and Palestine. By MARTIN S. BRIGGS, F.R.I.B.A. 4to., pp. xv and 255, with 252 illustrations. Oxford (University Press.)

This welcome contribution to our knowledge of the subject has at last appeared, after an unfortunate delay of two years in publication (the Preface is dated 1922). There is a useful introductory chapter on the early days of Islam, the conditions experienced by the primitive Arabs, the style or architecture they met with in the conquered territories, and the formative influence which it must have exercised on the genesis of Muhammadan architecture. Chapter II—The First Mosque—should be carefully read; the author, by paying strict attention to chronology, has succeeded in giving a clear, logical narrative, a method sufficiently obvious, yet seldom if ever followed in this connexion. Following this system, he ignores the Mosque of 'Amr as it is to-day, and commences his account of the Egyptian school with the Mosque of Ahamd ibn Tūlūn, A.D. 876-879. I must here remark that, in spite of its title, the book is chiefly devoted to Egypt, whose architectural history is divided into six periods: Tūlūnide, 868-969; Fātimide, 969-1171; Ayyūbide, 1171-1250; Turkish Mamlūks, 1250-1382; Circassian Mamlūks, 1382-1517; and Ottoman, 1517 to date. A chapter, with a concise historical introduction and a bibliography, is devoted to each of these periods. Finally, there are chapters on Domestic Architecture, Ornament, Woodwork, Metal, Glass, Ceramics, etc. At the end is a useful glossary of Arabic technical terms. It is therefore the only up-to-date account of the Architecture, Arts and Crafts of Moslem Egypt in English. The whole treatment is well balanced, and great judgment is shown in the selection of representative monuments from the immense series (nearly 240) built before the Turkish Conquest, which have been preserved in Cairo. In these days of violent partizanship in matters archæological, it is pleasing to find that the author has taken up a fair and dispassionate attitude; in fact he is perhaps too tender with some time-honoured legends, *e.g.*, that according to which the Mosque of Ibn Tūlūn was built by a Christian (Coptic) architect. Maqrīzī quotes Qodā'y, who died in 1062, and who is therefore an extremely early authority, to the effect that this mosque was built after the style of the mosque at Sāmarrā. This is inherently probable as Ibn Tūlūn came from Sāmarrā, and the excavations of Sarre and Herzfeld have amply confirmed it.

A few points require modifying. The pointed arch in Islam is not always constructed with a key stone (p. 194), an erroneous idea started, I believe, by Clermont-Ganneau; it sometimes has a median joint. I have observed both types in the Citadel of Damascus, in the same tower, and both are found in Cairo. The dome did not cease to be used in mosques after the twelfth century (p. 195); on the contrary a great dome, dominating the sanctuary and covering nine bays, begins to be a feature, *e.g.*, Mosque of Bibars I (1266-9), Mosque of an-Nâsir Muhammad in the citadel (1318) and the mosque of al-Maridāny (1340). The mihrāb illustrated in Fig. 188 is not due to Sultan Lagīn in 1296, but to al-Afdāl in 1094; Sultan Lagīn, however, made a copy of it on the next pier of the sanctuary and modified the inscription accordingly.

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As might be expected, the book has been admirably produced by the Clarendon Press, and the half-tone illustrations are the finest examples I have seen of the process.

K. A. C. CRESWELL.

Selected Bindings from the Gennadius Library. Introduction and Descriptions by Lucy Allen Paton, Ph.D. 38 col. pl. (Cambridge: The American School of Classical Studies, Athens.)

As a slight commemoration of a magnificent gift the trustees of the American School of Classical Studies at Athens have selected from the library presented to the school by Dr. and Madame Gennadius thirty-six of the fine bindings with which the collection abounds, and illustrated them in colours with descriptive notes and an introduction by Dr. Lucy Allen Paton. The process used is not very successful in illustrating blind stamped bindings, and the cover of Sigismund Malatesta's manuscript of the "Erotemata" of Chrysoloras is less impressive than it should be, as are also the plate of a French binding of a "Procopius" of 1538 and that of a Persian manuscript; on the other hand a rather gaudy Russian binding of a Slavonic New Testament comes out very attractively. A Venetian ducale of 1549 is successful both in design and reproduction, and a Geneva white pigskin binding dated 1597, showing a figure of Justice, is exceptionally sharply stamped and makes a very fine plate. In the later illustrations somewhat undue predominance is given to the armorial bindings; much the most interesting of these is that of a "Stobæus" of Zurich, 1543, with the Arms of the city of Berne, to which it had been given by the editor, Conrad Gesner. This is followed by an Italian binding of two years later, a Greek "Josephus," with the owner's name, city of residence and date, all stamped on the covers, Damianus Pflug, MDXLV, XIII MAI BONONIÆ, Pflug having been already known, from a binding in the Hofbibliothek at Vienna, as having had a book bound for him at Bologna the previous month. One of the prettiest books in the collection is an Aldine "Apollonius Rhodius" of 1921, with the "Æschylus" of 1518, bound together at Paris for Henri II. Next to this comes a most elaborate French binding of 1560, or a little after, "the sides covered with a rich and elaborate decoration in scrolls and compartments filled in with roses, thistles, carnations, butterflies, birds, snails, caterpillars, squirrels, as well as two diminutive figures in armour." The design is not so overcrowded as the description suggests, but it was no harm, but a benefit, when soon after this specimen was executed sumptuary rules forbade such elaboration in bindings for private owners. Some quite charming examples come towards the end of the selection, notably a "Dottrina Christiana" of Rome, 1664, bound by Antoine Ruette, and a Cambridge Greek Testament in the style attributed to Mearne.

The last two bindings illustrated are both modern, the first a "sumptuous specimen" of the work of Messrs. Morell, a little stiff in its absolute precision, the second a very clever imitation by Mr. Constantine Hutchins of a sixteenth-century Hispano-Mauresque cover of a Toledo breviary in the collection of Mr. Dyson Perrins. Dr. Paton's introduction notes the existence in the collection of a tantalizing number of other bindings which we should like to see, but it must be owned that those selected for illustrations are both varied and interesting.

A. W. P.

Islamic Bookbindings. By F. Sarre. Translated by F. D. O'Byrne. 20 pp. + 36 col. pl. Kegan Paul, Trench, Trubner and Co.) Limited edition of 550 copies. £5 5s.

In a preface to this edition of his book Professor Sarre expresses the hope that it will "supply valuable models and suggest new aims to modern handicraft." The hope was shared by English craftsmen, who looked forward eagerly to its publication. But it must be admitted that, as far as the letterpress is concerned, they are little likely to receive either helpful suggestion or accurate information. The translator has apparently so little interest in the subject of the book that he is content to leave sentence after sentence in a hopeless state of confusion, particularly where technique is concerned. In a note to Plate XXV—a magnificent lacquered Persian binding of the sixteenth century, arousing all one's curiosity as to methods as well as one's admiration of results—we are told that the painting is covered "with several layers of transparent protecting of opaque lacquer," and this is a note to which we are constantly referred back for information! On the preceding page we find this sentence: "Inside the covers are medallions of endless ribbon overlaid (*sic*) with green leather and a simple border frame in gold."

Professor Sarre somewhat disarms criticism by saying that his introductory text and description of the plates "raise no claim to be considered as a final and decisive treatment." But surely they should be intelligible. And as he further expresses a hope that the publication may be regarded as a preliminary work for a later exhaustive history, it is perhaps not out of place to suggest that the translation, as well as the descriptions, should be the work of someone not entirely unfamiliar with the subject of bookbinding. A mere glance at Plate XVII. would have saved such a one from the error here committed—*i.e.*, describing the border lines on this Turkish binding as "painted on," when they have all the clear characteristics of lines run by a

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binder's fillet; and this point is not insignificant when it comes to the history and correct attribution of these splendid covers, as Professor Sarre would doubtless acknowledge.

But Spinoza's dictum is perhaps true of books as it is of men—that if we wish them well we should " eschew telling of their faults, and speak but sparingly of their weakness; but speak at large of their virtues and power and the means of perfecting the same." The specimens of binding from which the plates in this book are made are for the most part very beautiful and inaccessible works, and the colours are well reproduced. We can therefore enjoy for the first time a whole series of rich and important designs, differing in elements, in treatment, and in final effect from anything elsewhere seen in book decoration.

The first plate shows an Egyptian book-cover of the ninth-tenth century in cedar wood, with inlays of ivory and bone and woods of various colours. This the reproducer had the happy idea of photographing against a bluish background, and thus avoiding the unpleasant and cheap surface given to many of the plates by being closely cut round the edge of the binding, which then impinges directly on a rough white mount. The surface of this heavily loaded and perishable " art " paper is always liable to a hard and commercial appearance when reproducing colours. It is all the more satisfactory to see, in the case of this Egyptian binding, how much the effect is tempered by the choice of a judicious background. Still, it is a matter of wonder that European producers of costly books illustrated in colour so seldom attempt to emulate the beautiful results obtained, for instance, by Japanese craftsmen in the *Kokka,* that monument of fine reproduction of colours and surfaces.

This early binding is perhaps the most interesting in the book. Although it is said to have been originally much longer, the proportions and shapes of the inlays and their extremely felicitous arrangement give a charm and precision to this fragment which is rare and very satisfying. It is followed by plates showing a series of leather bindings, also of Egyptian workmanship and dating from the fourteenth and fifteenth centuries. These are decorated with blind and gold tooling, and the technique has a close resemblance to that of French and Italian bindings of a century later, which must have been largely influenced by, if it did not actually owe its inception to, the work of these Egyptian craftsmen. But the patterns used by the latter have a marked individual character—a sturdy, close-knit richness combined with simplicity, which is particularly pleasing in Plates VII, VIII, and IX.

Professor Sarre in his introduction hints at one vast and deeply interesting branch of his subject —the historical events which led to the intermingling of Egyptian, Persian, and Turkish styles. Unfortunately, here as elsewhere, the translator presents us with confusion just where clearness is desired. The Persians evolved two methods of decoration different from any employed by Egyptian binders. The first of these was the use of large stamps, die-sunk like a seal, and engraved all over the surface with fine continuous patterns or with scenes made up of animals, birds, and flowering trees. A finely planned example is shown on Plate XIII. With this method they combined an elaborate development of one already used by the Egyptians: they cut parts of the leather on the boards of a book into a fine lattice-work, and beneath this placed silk or paper of various colours. The effect has sometimes great charm, but tends to over-elaboration. In an exquisite little work of sixteenth-seventeenth century (Plate XXI) this fine lattice has developed into a bold and graceful series of flowers and leaves. I am unable to agree with Professor Sarre that this development is anything but extremely happy. Of the second peculiarly Persian method—*i.e.,* decorating the boards with painted, gilded, and lacquered scenes—a superb example, shown on Plates XXV and XXVI, has already been mentioned, and would alone make the present volume a desirable possession. The fresh and delicate painting of a landscape full of charming details, and frequented by lithe and elegant creatures—hares, gazelles, lynxes, lions, leopards and birds —point to its being the work of a real master, a creator of styles, not a mere follower of traditions. The richness and reserve of the whole are indescribable.

Turkish bindings show themselves strongly influenced in style and workmanship by Persian craftsmen, many of whom are said to have been carried into Turkestan by Timur when he returned there after the second Mongol invasion. From the specimens here shown one would judge the Turkish work to be on the whole less well-planned and less interesting in effect than the purely Persian. But one book shown on Plate XX, and dating from the eighteenth century, has an excellent bold, repeated pattern in a new manner, and with a gaiety and spring in its arrangement which suggests that, after a long apprenticeship, Turkey may have evolved styles of her own which can stand beside those of either of her Islamic predecessors. In method and technique this binding shows signs of an interesting side-connection with French work of a slightly earlier date.

In spite of serious shortcomings, it is obvious that Professor Sarre's volume fulfils a want. We are reminded by it of the dignified place bookbinding can take among the arts when it is pur-

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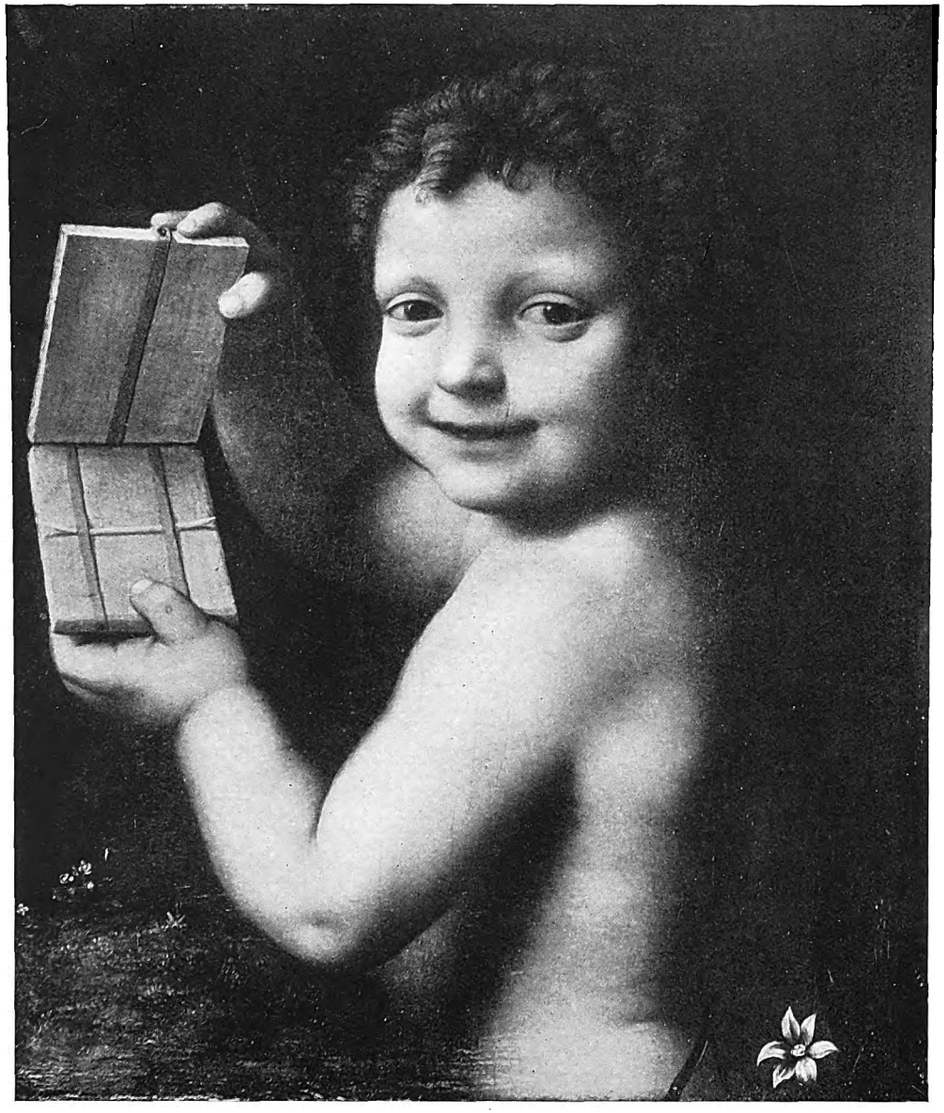
A—Master John and Miss Elizabeth Proby, by Sir Joshua Reynolds. Canvas, 1.19 m. by 0.97 m.



B—Boy with a Puzzle, by Luini. Panel, 43.2 cm. by 34.3 cm.

Reviews: The Catalogue of the Pictures at Elton Hall

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sued with distinguished taste, and we are assisted to forget that it so seldom does so.

SYBIL PYE

A Catalogue of the Pictures at Elton Hall in Huntingdonshire in the possession of Colonel Douglas James Proby. By T. Borenius and the Rev. J. V. Hodgson, with a preface by Granville Proby. (The Medici Society.) 350 copies printed, of which 250 for sale.

This catalogue is a model of what a catalogue of a family collection of pictures should be. It emphasizes, if emphasis be needed, the absence among so many owners of historic and famous collections, of any scholarly and permanent record of their contents and of how they came to be brought together. Indeed, it is little to the credit of British scholarship and research that the existing catalogues, accessible to critics and collectors, of picture collections in this country, to which this is a welcome addition, number perhaps a dozen. The collections associated with the names of Chatsworth, Petworth, Apsley House, Ham House, Radnor, Northbrook, Pembroke, Wantage, St. Oswald, Cook, Mond, Benson, Beit and Lee of Fareham have their catalogues, some of them admirable and worthy of the contents they record, but how brief must any such list seem in relation to the incredible wealth of England in works of art, notwithstanding the losses it has sustained and is sustaining every day.

In the case of innumerable famous English and Scottish houses the quality and importance of the pictures alone would justify an adequate catalogue raisonné where none exists, but there are many others in which, while the works of art may be slighter or scantier, the history of their accumulation, in some cases through many generations of distinguished collectors, is alone worthy of the great traditions that go to make English connoisseurship and collecting enterprize one of the most outstanding features of the eighteenth and early nineteenth centuries. The works of art are often still there, the family records, account books, correspondence and diaries, are frequently extant, and nothing is wanting but the will to confer upon the collection and family the nearest approach to immortality in a fleeting world by compiling the story of its origin and growth. If the task be beyond the powers of the family, it offers admirable opportunities to the representatives of youth and scholarship to win their spurs as historians and critics.

The research and labour involved in disentangling the threads of but half-written history, in reconciling conflicting evidence, in the identification of portraits, which even the sitters may have considered bad likenesses when they were painted, are indeed often very considerable, as they must have been here. But Mr. Granville Proby, eldest son of the owner of the Elton Hall Collection, has undertaken the task as a labour of love. He has compiled an admirable account of the history of the Carysfort family as art collectors, a history which covers both the earlier collection brought together by various members of the Proby family from about 1650 and the pictures collected by the fifth and last Earl of Carysfort between 1872 and 1909, as also the dispersal by sale in 1828 of a great portion of the original nucleus. His historical preface is a triumph of patient work, carried out with family piety and yet with the critical spirit which so many reserve for the records and achievements of families other than their own. Dr. Borenius follows with a brief Introduction, but is no doubt responsible for much more and Mr. Hodgson has supplied the descriptions of most of the pictures. The pictures are arranged as they should be, in schools, and admirable lists and indices complete the work.

In accordance with the traditions of almost all early collections, the taste of the earlier members of the family was to modern ideas bewilderingly catholic and the list of the pictures sold in 1828 covers the names of masters from the highest to the lowest, including some quite properly unknown to fame. In the same way, the great names of Raphael and Giorgione, of course, appear, though the pictures attributed to them were disposed of at Christie's in that year. A gallant attempt has been made to follow the fortune or fate of the pictures then dispersed, and with some success. Of those that were sold modern taste will most regret the Reynolds' *Strawberry Girl* and *Snake in the Grass*, a pair of Watteaus, the Rembrandt *Self-portrait* (now in a Berlin private collection) and a Gainsborough landscape. Of those that remain the Catalogue illustrates some forty-six, and describes the rest, one hundred and thirty-five in all, of which a considerable number are modern pictures, some of no great interest.

For the particulars of the pictures collected by the last Lord Carysfort, dates of acquisition are given, where they were acquired and, not the least interesting feature, the price paid for each. One is tempted to philosophize on the mutability of human affairs and the vagaries of taste when one reads that the brilliant Beggars' Opera by Hogarth (since, alas, sold out of the collection at a small profit), cost Lord Carysfort in 1905 a mere 1,000 guineas, the Luini *Boy with a Puzzle* [PLATE B], in 1889, £1,753, and Frans Hals's so-called Hamlet, in 1895, £3,000, while £4,275 was paid in 1899 for the Millais *Minuet* exhibited by the painter in 1867 and £5,880 in 1903 for Alma-Tadema's Dedication to Bacchus. In other walks of life the omni-

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vorous collecting of our forefathers would perhaps be called " spreading your investments," for what may be lost when the fashion declines may be gained as the despised come to their own again. Is the modern specialist and puritan of a decade " putting all his eggs into one basket."

The two pictures here reproduced illustrate not unfairly the pictures that go to make up the collection. The Luini *Boy with a Puzzle* [PLATE B] has not been seen since the Milanese School Exhibition at the Burlington Fine Arts Club in 1899, but it has a distinguished pedigree. It is believed to have been in the Arundel Collection, but was certainly in that of Sir William Hamilton, then belonged to that most personal of collectors, Beckford of Fonthill, from whom it passed to Hamilton Palace, and ultimately to Lord Carysfort. The charm of the picture appears even from the reproduction, and the late Sir Claude Phillips was an enthusiastic and confessed admirer of this triumphant imp, delighted with his new toy. An eminent German critic has, of course, studied and explained the nature of the toy with characteristic thoroughness and perspicuity; though, when all is said and done, it is but an anticipation of the notecases in which we carry our Fishers. The child is showing the fish bone fastened under the strips. When he opens the tablets again the fish bone will have disappeared. Ha, ha, shouts the manling, with glee, and we with him. The double portrait of *Master John and Miss Elizabeth Proby* [PLATE A] by Sir Joshua Reynolds, one of a long series of family portraits, represents the second Lord Carysfort and his sister, and was painted in 1765. As the Catalogue points out, it is, of course, reminiscent of the Rubens portrait of his two sons in Vienna, and a delightfully fresh and characteristic presentment, the grand style enhancing rather than overwhelming the solemn naïveté of childhood.

Some additions to the notes on the several pictures appearing in the catalogue may be suggested beyond those already incorporated. A drawing in red chalk of the head of the Infant Christ in the Cesare da Sesto *Madonna of the Bas-Relief* is in the Albertina, Vienna, and a pen and wash drawing in the Geiger Collection might almost be the first idea for the charming Berchem picture of the Ford. A chalk sketch for the Gainsborough landscape, No. 98 in the Catalogue, was in the Heseltine Collection. Besides the Munich and Carnarvon versions of the Frans van Mieris *Declaration* referred to, others or copies will be found in the Fitzwilliam Museum, Cambridge, the Victoria and Albert Museum and the Widener Collection, Philadelphia. The Preface records that the two Giorgione pictures sold in 1828 seem to have disappeared. In the case of one of them recorded as " Giorgione, *A Venetian Family Listening to a Band of Musical Performers After Dinner, Architecture and Garden Scene in the Distance,*" I suggest that this may be found to correspond with the so-called *Concert at Asolo* in the Collection of Lord Berwick, perhaps a copy after a lost original. ROBERT WITT.

Tutenag and Paktong. By ALFRED BONNIN. viii + 98 pp. + 29 pl. Oxford (University Press.) £2 2s.

Few could tell off-hand the meanings of the two strange-sounding words which provide the title for this book. They are names for certain white metals exported from China to Europe chiefly in the eighteenth century, and used to make such objects as grates, fenders and candlesticks in imitation of silver or silver-plate. The author has hunted through many books and records, while seeking the history of the importation and also the derivation of the words themselves. Strangely enough, he seems not to have explored Chinese sources of information; for, if he had, he would not have stated that " *pih-yuen* or *pai-yuen* is the only Chinese name for zinc, spelter or tutenag." This name is generally pronounced *pai-ch'ien,* as he remarks on another page. Zinc is also called *ya-ch'ien* and *wei-ch'ien;* and the literal meanings of these three terms are " white lead," " second-rate lead " and "lesser lead " respectively. They are to be explained by the fact that recognition of zinc as a distinct metal by the Chinese does not go back to ancient times. In order that zinc should have its own proper designation, the character *hsin* was invented for it not so very long ago, like many others, to meet the requirements of Western science. Mr. Bonnin's assumption hardly seems justified that the ultimate origin of the term " tutenag " was the Sanskrit *tuttha;* for that word denoted sulphate of copper only. The earliest known appearance of the word *tūtiya* is in the ninth-century Arabic *Stone-book* falsely attributed to Aristotle. It is an interesting fact that zinc mines were worked in Persia about that time. Possibly the art of zinc-smelting originated in Persia, and to the same country may be traced the word " tutenag."

The various alloys of copper are closely connected with the progress of civilization in the Far East, and the subject has yet to be studied fully in relation to borrowings of the Chinese from foreign cultures. But there is no space here to discuss the materials resembling " paktong " which were used in ancient China. " Paktong " represents the Cantonese pronunciation of *pai-t'ung*—two characters which, read separately, mean " white copper." The term *pai-t'ung* is known to be as old as the third century, but its connotation in those early days

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is uncertain. The modern significance is set forth in the dictionary *Tz'ŭ yüan* as follows, and the passage confirms Mr. Bonnin's conclusions:—"*Pai-t'ung* is an alloy of copper with zinc and nickel. In colour and brightness it resembles silver, and it does not readily corrode. It comes from Yün-nan, and is very costly. A name for it is *Yünpai-t'ung*." At the same time, note should be made that some Chinese writers insist on the presence of arsenic as an essential component of *pai-t'ung*. Attempts to reproduce *pai-t'ung* on our side of the world have often been made, and probably the best known imitation is "German silver."

This excellent book must interest all collectors and students of eighteenth century furniture, and more particularly those who specialize in Sheffield plate. The twenty-nine admirable illustrations greatly enhance its value.

W. PERCEVAL YETTS.

Old English Furniture of the Fifteenth, Sixteenth, Seventeenth and Eighteenth Centuries. A Guide for the Collector. By E. OWEN WHEELER. Third Edition (practically rewritten). Fully illustrated. (Bazaar Exchange and Mart). 617 pp. 25s.

This book well fulfils its purpose as a guide to the small collector. It tackles not only the historical and technical aspect of the case, but gives hints on buying and collecting and advice on the detection of forgeries. At the present day, when so many specialists are devoting themselves to the different branches of this subject, the author of a work of such wide scope takes on a task of some magnitude, but Mr. Wheeler emerges from the ordeal with distinction. The book is thoroughly readable, and the opinions expressed are always interesting and often original.

A few comments might be made. Some space is given to Daniel Marot, the Huguenot architect, who, after the revocation of the Edict of Nantes, emigrated from France to Holland and took service under William of Orange. Mr. Wheeler boldly states: "He came to England, and he worked here so long that English influence comes out in much of his later 'drawing' if seldom in his manner." There are reasons for thinking that Marot worked at Hampton Court, but are there any records to prove it or to show that he actually made furniture himself? If so it would be interesting to quote them. Again, in a discussion on William Kent, it is stated that Devonshire House was built for Lord Burlington. It might be pointed out that this historic mansion was designed by Kent for William Cavendish, third Duke of Devonshire. Much space is naturally devoted to Chippendale. It is now definitely decided that the famous cabinet-maker of St. Martin's Lane was born in 1717 or 1718, so that Mr. Wheeler's statement, "It is reasonably safe to assume that Chippendale had established himself in London between 1730 and 1735, and that he was then regarded by those who were conversant with his talent as a man of very considerable ability," can hardly be accepted, since Chippendale at that date would not have been more than thirteen to eighteen years of age. Moreover, no reference is made to Chippendale's authentic work at Nostell Priory and Harewood House, where both the bills and furniture remain.

There are many good chapters in the book. A discussion on mirrors is rendered valuable by quotations from an early authority, *The Plate-Glass Book*, published in 1757. The chapters on Gillow and Seddon are interesting because these cabinet-makers did not publish their designs and are, therefore, less known to the public than some of their more advertising contemporaries. There is, in fact, so much valuable matter in the book, that one regrets that better type and paper were not used and that the illustrations were not more effectively printed.

O. B.

Illustrations to the Life of St. Alban in Trinity College, Dublin. MS. E i 40, reproduced in collotype facsimile by the care of W. R. L. Lowe and E. F. Jacob, with a description of the illustrations by M. R. James. Portfolio containing 39 pp. + 56 pl. Oxford (Clarendon Press). 42s.

This manuscript belonged to Archbishop Usher, and was bought for Trinity College, Dublin, with the rest of his library, by the officers of Cromwell's army in Ireland. It is a small quarto containing some seventy-five leaves of text, with two fly-leaves, all relating to SS. Alban and Amphibalus or to St. Alban's Abbey. There are three main divisions: (1) the lives of the two saints in French verse, (2) the visit of Saints Germanus and Lupus in Latin prose, and (3) the translation of the relics also in Latin prose. Matthew Paris, the celebrated St. Alban's chronicler, versified the legend and probably drew the pictures: probably, too, he wrote with his own hand the text of the French legend and the rubrics explaining the pictures. The manuscript, therefore, is of considerable interest apart from that attaching to the illustrations from the point of view of art, and it is greatly to be regretted that it was not possible to reproduce the whole. There are, however, fifty-four plates, thirty from the story of St. Alban, eight from that of the visit of the two bishops, and sixteen relating to the finding of the relics, in addition to which the editors have reproduced two other plates giving John Dunstable's music for the hymn of St. Alban. It is a notable example of English thirteenth-century drawing and calligraphy. The drawing is spirited, and there are some wonderful pictures of *Saracens* harassing the saints, one in especial of the beating of St.

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Alban by three pagans, one of whom has a remarkably ugly mouth. There are some pleasing anachronisms—men in chain armour, or bishops wearing mitres centuries before the mitre was known. There are, too, several examples of a Latin cross with a circular disc on the top, which Dr. James tells us is the proper attribute of St. Alban. It is quite unnecessary to say that his share of the work has been excellently done.

E. B.

LETTERS

HIERONYMUS BOSCH.

SIR,—May I be permitted to add to your review of my book on Hieronymus Bosch, in the August number of your publication, a reference to my article on Unknown Pictures by Hieronymus Bosch, in Vol. IV, No. 15, of the *Belvedere*? Since you remark on the lack of new discoveries, it may interest you to know that Dr. Friedländer also accepts the picture of St. Christopher, which you so definitely reject, as a genuine Bosch. For the rest, your reviewer is right in assuming that the aim of my work is less in the spirit of scholarly rivalry with M. Lafond—whose attributions have in many cases been revised—than in the nature of a literary account of the life and fate of the artist.

Yours faithfully,

KURT PFISTER.

"TWO FIFTEENTH CENTURY DRAWINGS FOR TAPESTRY IN THE BRITISH MUSEUM."

SIR,—The first of the two drawings reproduced in my article [BURLINGTON MAGAZINE, August, 1924] *may*, as Mr. George Leland Hunter asserts [BURLINGTON MAGAZINE, October, 1924] represent the capture of Caesarea, the scene represented in the Aynard tapestry in the Petit Palais (with which I am familiar in the original reproductions), but equally well that of Babylon or any other town. There is no actual connexion whatever between the drawing and the Aynard Tapestry; they are merely more or less contemporary representations of the surrender of a town.

Mr. Hunter seems to consider the Doria and Aynard tapestries contemporary, but the costumes and the cut of the hair show the Aynard fragments to be considerably later in date. He groups them together as being earlier in style than the drawings. The costumes in the drawings, however, correspond with those in the Doria Tapestries, and their style is to me clearly that of 1450-60—there can be no question of their being sixteenth century copies.

As to whether they are original designs for, or contemporary copies from the tapestries is a question, I admit, on which there may be difference of opinion.

Yours faithfully,

ARTHUR E. POPHAM.

THE GREEN ROOM, BY HIGHMORE.

SIR,—With reference to the attractive group by Highmore, *The Green Room at Drury Lane*, reproduced in your October number, I think it might add to the interest of your readers to be able to identify the different figures, especially as one of them is Henry Fielding, of whom I do not think any satisfactory portrait exists. Reading from left to right, they are: Miss Pritchard, Mrs. Pritchard, Barry, Fielding (seen in profile in the background), Quin and Lavinia Fenton.

Yours faithfully,

HARRY I. WYNNE.

"THE ANTIOCH CHALICE."

SIR,—The publishers of the monograph, *The Great Chalice of Antioch* have handed me the September number of the BURLINGTON MAGAZINE, containing a criticism of the monograph and condemning the author, the publisher and the object itself in a most personal way, quite unusual in scientific circles and in treating of a matter of this kind.

To answer such criticism in similar personal vein is, of course, out of the question. We must leave such wordings as "notorious," "this kind of stuff," "the money value" and similar expressions to those who are accustomed to this critic's habitual style, which I must confess is new to me. Nor can anything that I can say persuade those who are unwilling to understand; those who are ready to listen with an open ear and in a sympathetic frame of mind will find all the material and data ready to hand and available, for a copy of my book can be seen for consultation in the British Museum.

The critic (pp. 106—110) scatters his ideas broadcast. Each can be traced as ultimately to be based upon the works of Joseph Strzygowski of Vienna, especially his well-known *Catalogue of the Coptic Collection in the Cairo Museum, Egypt.*

Is it not, then, best to go directly to Strzygowski for authority? Must we not assume that Strzygowski knew his own writings and had them fully in mind when he prepared his lengthy criticism of my monograph, which he published in the *Jahrbuch der Asiatischen Kunst*, 1924, pp. 53—61, together with two full-page plates.

Strzygowski, too, bases his arguments and

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conclusions upon these, his own publications, and especially upon that illustrated catalogue, but the conclusion that he reaches is wholly different from that of the BURLINGTON MAGAZINE critic, and quite in advance he effectively disposes of virtually all the arguments advanced by the latter.

Foreseeing the critic's sly suggestion that the writing of the monograph may have been stimulated by thought of financial regard and increase in the value of the Chalice, Strzygowski disposes of such thought on page 60. On page 61 and on every other page as well, though more indirectly, he accepts the Antioch Chalice date as of the first century as being the only possible one. On page 59 he refers to the Mschatta sculptures, which he knows better than any, having brought them to Europe from Asia; he also refers to the Maximian chair in Ravenna, and places these objects where they belong—far in time from the Antioch Chalice. On the same page he discusses the Berlin pyxis of ivory, the Bosco Reale-Augustus cup of the first century, and on the last page he bluntly acknowledges his acceptance of the first century as being his own belief as to the date of the Chalice. Prof. Strzygowski has not confined his utterances on the Chalice to what he has written and published; he has also lectured on the subject. Those who attended stated that he was wholly enthusiastic, generous with words of praise, many of his utterances having to do with those very items as to which the BURLINGTON MAGAZINE writer has naught but spiteful denial and condemnation. It is worth noting that Strzygowski having considered the chapters dealing with "Dynamic Symmetry" and the "Spirals," was sufficiently impressed that he considered the matter as being worthy of a plate —No. 29.

Prof. Arthur Bernard Cook, lecturer on Greek Archæology at Cambridge University, England, has come out in favour of the Chalice as dated to the first century. After reading his and the Strzygowski articles English readers and others can determine for themselves whom to believe and can easily draw their own conclusions.

But Sir Martin Conway, the critic, does not confine himself to personalities and to abuse. He makes a few suggestions and remarks. He says, for instance: "To me the heads appear purely conventional and I can discover nothing portrait-like about them." A prolonged study, an open mind and an earnest desire to arrive at truth would no doubt change his mind, as they have that of others. His reference to the well-known chalices of glass as related to the Antioch Chalice that they are "approximately of the chalice form" is quite inaccurate and incorrect. It was these very chalices and the Bosco Reale cups and also the Berthouville cups—all previously known to the author—which at first sight convinced him of the relationship of the Antioch Chalice with first century ware. The monograph goes into these relationships in full detail. He further suggests: "that the original inner cup was of coloured glass," and that the present cup of silver is a substitute. However, in the sixth century to which he dates the Chalice, no coloured glass cups were made, and yet they finished and perfected very perfect silver cups. Why, then, does he think that they deliberately substituted a silver cup badly made and unfinished? Such a contention seems both historically unsound and psychologically inadequate.

As to Sir Martin's illustrations, which he places side by side with the details of the Chalice, it must be left to each who views them and attempts to make the comparison to determine whether or not they bear any real relationship to our Chalice. There is no need of many words. It is at once apparent that they are of an art infinitely less, standing to the Chalice sculptures in about the same relationship as the Roman sculptures to the Greek originals.

Those who will make a further study of the Chalice will soon see for themselves. The truth is there for those who can and will see. Unfortunately sympathy, open-mindedness and readiness to believe that other people besides themselves are honest is rarely the characteristic of critics, who know full well that by the general public it is considered that those who condemn are more learned than those who agree and accept. And where, Sir Martin, is the critic who is willing to write for love without consideration of the applause of the public? But applause and esteem last only when grounded on fact; slurs upon the honesty of others should be cast only after proper investigation; ungrounded and lacking in foundation they are apt to miscarry and even to partake of the nature of a boomerang.

Yours faithfully,

GUSTAVUS A. EISEN.

[*The following is Sir Martin Conway's comment on the above letter.*—EDITOR.]

SIR,—Having stated my opinion and given my reasons for holding it, I have nothing to add except this: that I made no "slur" on anyone's honesty.

Yours faithfully,

MARTIN CONWAY.

NATIONAL GALLERY ACQUISITIONS.

SIR,—In the August number of the BURLINGTON MAGAZINE Mr. Campbell Dodgson (p. 93) writes that the *Christ taking leave of His Mother*

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is " the most important, if not the only, picture by Altdorfer in England, and one to be secured, if ever there be a chance, by the National Gallery."

It may interest your readers to know that this picture was offered to the National Gallery about twenty years ago. At that time I set out to rediscover two lost pictures of great importance—Altdorfer's *Christ taking leave of His Mother* and Giovanni Bellini's *St. Francis in the Desert*. I found both pictures. The Altdorfer I bought at once, the Bellini several years later.

The Altdorfer I then offered to the director of the National Gallery, my late friend Sir Edward Poynter, at the same time that I offered the Gallery the *Trinity* by Pesellino, now at Berlin. For each picture a very low price was asked.

I did my best, also, to facilitate the purchase of the Altdorfer by the trustees by expressing my willingness to consent to deferment of payment. Sir Edward Poynter was in favour of the acquisition of the picture, but some of the trustees opposed it. Ultimately, both pictures were refused by the National Gallery.

It may also interest your readers to know that when the Reverend Fuller-Russell bought this picture in the middle of the last century it had been offered to him by Dr. Waagen, acting as a friendly intermediary, for a very small sum.

Dr. Waagen was then director of the Berlin Gallery, and at that time the Berlin Gallery had no picture by Altdorfer.

The early *Martyrdom of St. Catharine*, a beautiful and characteristic work of Altdorfer which was recently bought by the Vienna Gallery, had previously been offered to our National Gallery before it left this country.—Yours faithfully,

R. LANGTON DOUGLAS

" SOME LITTLE KNOWN WORKS BY TITIAN."

SIR,—Is it not possible that in the enigmatic picture known as *The Three Ages* Titian was endeavouring to treat in pictorial " tabloid " manner the famous allegory of " Le Tre Fiere " in the first canto of Dante's " Inferno "? It will be remembered that the poet, when about to ascend " il dilettoso monte " after emerging from the dark and awesome wood, is checked and finally turned back by the successive appearance of three fierce beasts—" una louza," " un leone," and " una lupa."

There has always been a doubt as to the precise meaning of " louza," but from its accompanying attributes it must have been in all probability something akin to a leopard.

Now it is true that the right-hand animal's head in the picture does not suggest an animal of this species. It may well be, however, that Titian—not an expert zoologist—thought it could pass as a " louza." The other two animal heads in the picture are obviously those of a lion and a wolf, answering to the description of the two other " fiere."

What, then, is the allegorical meaning of the whole? I submit that each of the beasts is to be taken as symbolizing some outstanding vice or other attribute distinctive of youth, manhood, and old age respectively. The " louza " would typify the instability and recklessness of youth, the " leone " the pride and arrogance of manhood, the " lupa " the greed and avarice of old age.—Yours faithfully ERNEST LESSER.

SIR,—While in the possession of the late owner, I made some research into the previous history of the picture by Titian described in your October number under the name of *The Three Ages*.

It belonged to the collection of Lucien Buonaparte, Prince of Canino, which was consigned to W. Buchanan about 1814, exhibited in Pall Mall for some time, and subsequently sold, in 1816, in London, the picture in question realising about £500.

It would appear to have passed into the possession of the Earl of Aberdeen, and has been exhibited (in 1828) at the British Institution and (in 1883) at Edinburgh.

The picture is thus described by Buchanan in his *Memoirs of Painting*, 1824, Vol. II., pp. 277-8:—

TITIAN.—*THE TRIPLE MASK.*

This *chef d'œuvre*, painted at the best time of Titian, and particularly mentioned in the Life of that master, represents the portraits of three of the leading characters of that period—viz., the Emperor Charles V., Pope Julius II., and Alfonso, Grand Duke of Ferrara, each surmounting animals emblematic of their various characters. For genius and invention of composition, and likewise for the admirable manner in which it is painted, this interesting picture is surpassed by no work of its class.

The observation that the picture was particularly mentioned in the life of the master led me to further research in earlier Italian literature, but without result.—Yours faithfully,

GEORGE H. TITE.

A PORTRAIT OF KING EDWARD VII, AS PRINCE OF WALES.

SIR,—Could you or any reader of the BURLINGTON MAGAZINE very kindly inform me as to the present ownership of a portrait of King Edward as Prince of Wales which was painted by Bastian Lepage and exhibited in the Royal Academy in the summer exhibition of 1880? There is a reproduction of a drawing, apparently a study for the picture, in *Bastian Lepage, sa vie et ses Œuvres*, by L. de Fouchard, Paris [1885]. The portrait is wanted for the forthcoming *Life of King Edward VII.*, by Sir Sidney Lee.—Yours faithfully, EMERY WALKER.

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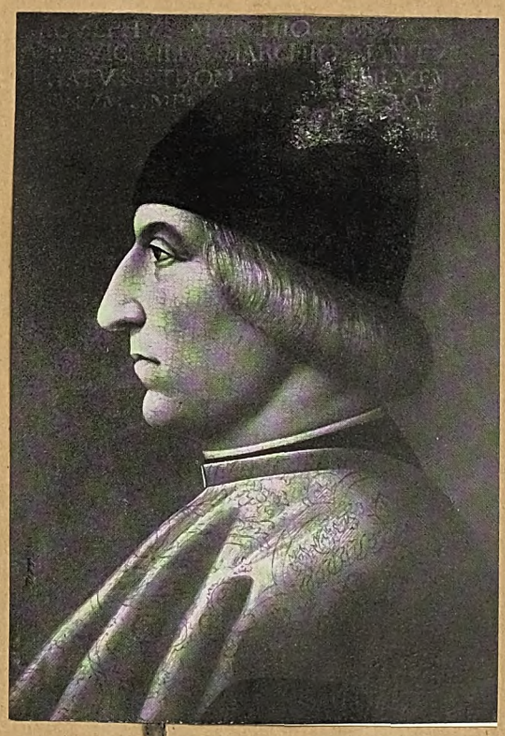

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for Connoisseurs

Illustrated & Published Monthly

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EDITORIAL: *The National Portrait Gallery*

IN this column of our number for November, 1921, we discussed at length the policy of the National Portrait Gallery, and specially referred to the possibility of extending the building. It is needless again to insist that the Gallery is peculiar inasmuch as the aim of the founders and original trustees was not to acquire portraits because of their merits as works of art, but because of the significance of the sitters. Earl Stanhope emphasised this in an odd passage published when the first collection was in course of formation:

> There ought not to be in this collection a single portrait as to which a man of good education passing round and seeing the name in the catalogue would be under the necessity of asking "Who is he?"

So from the very beginning the National Portrait Gallery has been closely connected with national education. How far is that true to-day? We believe the answer to be that the contents of the Gallery are now so rich and varied that, given effective organisation, they might be made of great educational value. At present, such is the confusion and overcrowding, that only a very well-educated adult can be expected so to rearrange the portraits in his mind that they begin to have a significance as a whole as well as individually. In our schools the old dry, dreary way of teaching English history is passing away along with the romantic nonsense that filled the school books of our youth. Children nowadays are being encouraged, thanks to the great labours of modern scholars, to accept the figures in English history as they really were, and the best teachers are agreed that children's impressions of historical persons are far deeper and clearer if aided by good portraits. The National Portrait Gallery is the very place for that important work to be carried on. We wish to see the portraits there arranged in such a way as will best facilitate study and promote enjoyment; and we wish to see a comprehensive scheme of simple lectures for boys and girls as well as for men and women.

How is this to be done? At present it is impossible. There is no room to allow of any of the urgent and desirable changes that are required. That this is not the fault of present or former trustees, who have repeatedly exhibited their excellent good sense, is made abundantly clear by the following passages from a letter from Mr. Lionel Cust to the editor of *The Times* (October 31):

> The new Gallery was opened to the public in April 1896, and the Trustees entered into immediate communication with the First Lord of the Treasury as to the possibility of an extension of the Gallery over a portion of the site then occupied by St. George's Barracks. In their 39th Report, the first after the opening of the Gallery, the Trustees used these words:
>
> > The Trustees find themselves constrained to call attention to the fact that the space for hanging pictures in the new Gallery is almost entirely occupied, and already raises difficulties, which are certain to increase every year. It is already barely possible to add any portraits to those already on the walls except by placing them in, or shifting others to, places which, from want of light and from other deficiencies, are wholly inadequate for the exhibition of pictures. An extension of the building is inevitable in the future, and the only possible means of carrying it out is by building over some portion of the ground to the west of the buildings now occupied by the military authorities.
>
> That was twenty-eight years ago. In 1903, and again in 1906, the Trustees renewed their appeal, and in 1907 they were informed by the Government that the barracks were to be vacated and demolished and that facilities would be given for the much-needed extension of the National Portrait Gallery. In 1909 the Trustees were able to announce that a piece of land had been allotted definitely for the purpose of this extension.
>
> In the meantime, upwards of 600 portraits had been added to the already overcrowded galleries, and I relinquished the directorship in 1909 in the full expectation that my successor would come in at a moment when he would have time to survey the situation before setting himself to work on the much-needed re-arrangement, which would be rendered possible by the extension of the Gallery. Further delays ensued, and it was not until 1915, after the outbreak of the war, that the director, Mr. (now Sir) Charles Holmes, was able to report that plans had actually been drawn for the extension of both the National Gallery and the National Portrait Gallery, and had been accepted by the Trustees in each case. During the war it was inevitable that all work of the kind intended must be suspended until the cessation of hostilities. In the meantime Mr. Holmes was translated to the National Gallery, and his successor, Mr. J. D. Milner, succeeded to the control of the Gallery. . . .
>
> Since the war public attention has been drawn to the Gallery, which has increased its popularity. . . . The collection has about doubled its numbers since the opening of the new Gallery in April 1896, when it was already considered to be overcrowded.

This amazing record of baffled effort richly deserves the sympathetic attention of the present Government. The case requires no argument. A visit to the Gallery will assuredly convince anyone of the urgency of the proposal. We know we are speaking not only for all English art scholars, but for our educationalists, when we add our voice, and we would do so with all the persuasive power at our command, to the appeal that is now before the Government.

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A NEW BYRON PORTRAIT
BY R. R. TATLOCK

THE journal of Madame Vigée Lebrun includes, as is well known, a list of her works, arranged in order of date, and mentioning the places where the paintings were made. One item in the list of the portraits completed during the artist's stay in London, from April 1802 until May 1805, is "Lord Byron." In spite of the researches of two sets of enthusiasts, the admirers of Madame Lebrun and those of Byron, who have been particularly active in the course of this, the Byron centenary year, this very important work has remained unknown. There appears to me to be little doubt that the missing portrait, after adventures at which we can but guess, has at last turned up. It is shown on the accompanying frontispiece. Reference to Sir Robert Witt's photograph library revealed the fact that the portrait was in Messrs. Satinover's gallery, New York, in 1921, and was there attributed to Vigée Lebrun.

The present owner is a private collector, who wishes it to be known that his picture is not for sale. Acting in accordance with his desire, I have investigated to the best of my ability the evidence in favour of the attribution to Vigée Lebrun, and have done what I could to discover the identity of the sitter whom, as I have said, I now believe to be Byron. As to the former question, there seemed to be a consensus of opinion in favour of authenticity among those of us who studied the picture before the little reproduction in the Witt library was seen by us. None of those best qualified to decide appears to have much hesitation, and, indeed, both the general effect of the picture and certain details such as the treatment of the white frilled shirt, the scarlet waistcoat, and curious and characteristic passages of red shadow in the flesh, are strong witnesses of the hand of Vigée Lebrun. In the œuvre of even so prolific a painter it is difficult to find another example showing a youth posed at all similarly. But there are many authentic works by the artist having a fairly close resemblance in technique to this. The portrait of the *Princess Sapiena*, shown at the Ehrich Galleries, New York, in 1920, may be quoted; and there are details in Mr. E. M. Hodgkins's portrait of the *Vicomtesse de Suffren* and even in the *Boy in Red*, at Hertford House, that are repeated more or less literally in the present picture.

Whether or not the portrait represents Byron is a stiffer problem. Two positive objections to that theory at once presented themselves. Mr. W. H. Helm, in his book on Vigée Lebrun (Hutchinson), considers it "probable" that the artist confused the poet's name with that of someone else, the ground for his suspicion being that at the time of writing, he was informed by Byron's family that nothing was known of any such portrait. However, considering what we know of its recent history, it is exceedingly unlikely that this picture was ever seen or heard of by the family; and the likelihood of so wide-awake a lady making such a serious blunder in the name of a distinguished sitter (Lord Byron succeeded to his title in 1798, when he was ten years old), is, to say the least of it, slight. Mr. Helm's theory is not impressive. The other objection was that, as Mr. J. D. Milner, of the National Portrait Gallery, pointed out to me, the inner edge of the lobe of Byron's ear was attached in a peculiar way to the skin of the cheek. It is thus shown in a number of Byron portraits, including the bust in the National Portrait Gallery. But in other portraits of the poet, such as Richard Westall's in the same gallery, the ear is shown with the lobe more or less free, as in the present example. It is to be remembered that this malformation of the ear used to be regarded as a sure sign of degeneracy. That was in the days when phrenologists and other quacks were still allowed to issue official reports on the characters of geniuses, murderers, and others, the grey material of whose brains they had subjected to quasi scientific scrutiny, and it was in the days when Byron's morals afforded a terrifying subject for hell-fearing divines. Without venturing for a moment to doubt that Byron's ear was in fact peculiar, it may well have been that in the many copies and copies of copies of portraits done from life, the peculiarity was unduly insisted upon so as to gratify those with pure hearts and normal ears, who, no doubt, would feel all the better for a good look at the devil's finger-print on Byron's face.

At all events, so conventional, hasty, and capricious an artist as Vigée Lebrun might very well elect to paint the damning ear-lobe according to her own sweet will; or what was to prevent so vain a youth as Byron from simply saying that he would not have his ear painted as God made it? He was very critical of the more literal of his portraits, a curious state of mind in a vain person, for it implies criticism of one's self. We need hardly take the attached lobe theory seriously. These super-Morellian tests are attractive but notoriously untrustworthy.

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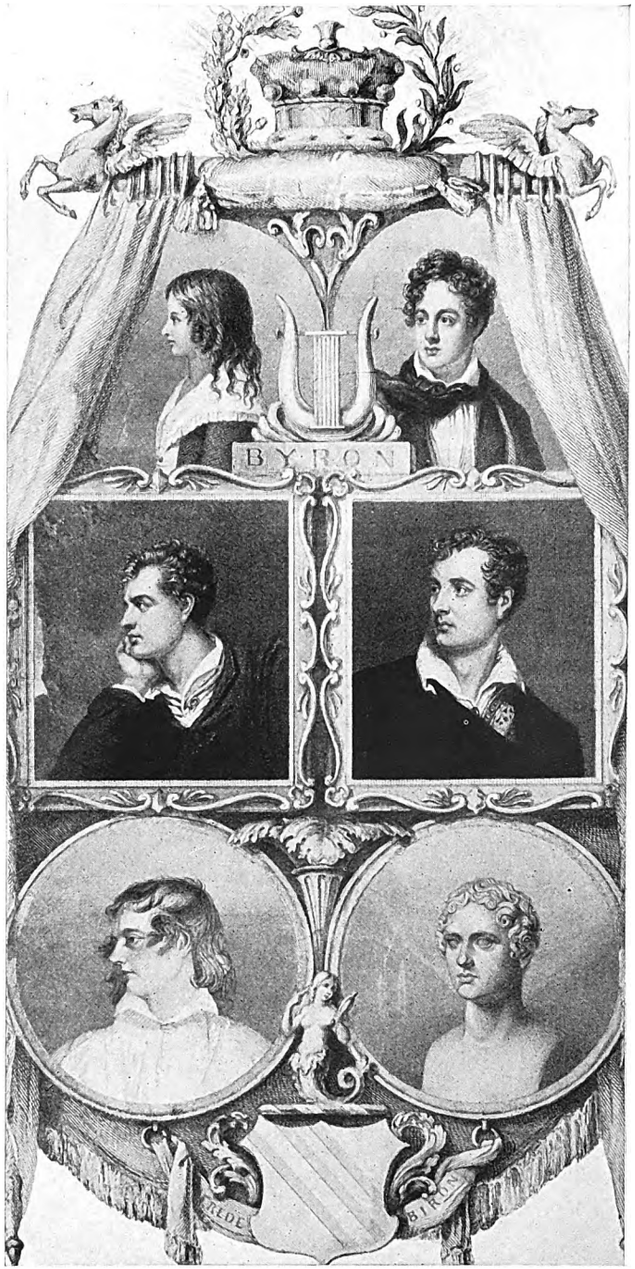
B—Portrait of Byron when at Harrow in 1801. Signed T. W. Pencil drawing



C—Engraved series of portraits of Byron

Plate II. A new Byron Portrait

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The only questions of real importance in this connection are, is there external evidence of the existence of a portrait of Byron by Vigée Lebrun, and is the portrait like others of the poet? The answer to the first part of the question (as the politicians say) is clearly given by the journal, and seems to me decisive. It is rendered still more convincing when we consider the date. Supposing the portrait to have been painted towards the close of the artist's three years' stay in London, that is to say, towards May, 1805, Byron, who was born in January, 1788, would then have been sixteen or seventeen; and this is just about the age he appears to be in the picture. There are several fairly good portraits of Byron as a boy or as a youth, but at that time of life the face alters rapidly, and we have to draw to some extent upon our imagination in deciding whether the portrait we are considering is a good likeness of the sitter, and, if so, whether that sitter sufficiently resembles Byron to justify us in ascribing it to him. The general impression is favourable after looking through collections of authentic Byron portraits, such as may conveniently be seen in *The Bookman* for October, 1905, and in *The Connoisseur* for July, 1911. We reproduce on PLATE II, B, a pencil drawing, signed T. W. (Thomas Wyldman?), made in 1801, when Byron was a boy at Harrow. It will be agreed that there is as great a resemblance between the two portraits as can reasonably be expected, considering the difference of age. PLATE II, C, shows an engraving of a series of Byron portraits, and these certainly tend to strengthen the impression of authenticity. The new portrait shows us a boy at any rate very much resembling what we would expect Byron to have been at sixteen or seventeen. A miniature by Saunders, engraved by E. Finden, painted in 1807, shows the same features—curly hair, large eyes and nose, etc. The long, smooth, pillar-like neck, the full, curled lips, the languid side-turned eyes, the shape of the shoulders, and something actor-like in the pose, all recall Byron, not only as he was, but as he desired to appear. Rodocanachi's description of him confirms the attribution, and the biographer further notes (p. 15) that Byron when at Harrow spent week-ends with his mother in London, and (p. 191) that one of his eyes was slightly larger than the other, as in the portrait. To the best of our judgment, the ascriptions to Vigée Lebrun and to Byron are justified.

A BYZANTINE PANEL FROM CRETE

BY SIR CHARLES HOLMES

SOME months ago a battered Byzantine panel, about 2 feet high, which had been obtained some fifty years ago from a monastery in Crete, was presented to the National Gallery by the Rev. C. Boys Smith. The panel was clearly of no very great antiquity—indeed, the stylistic reflections from Italian art showed that it could not be earlier than the second half of the sixteenth century, and might well be somewhat later—and though its composition was more varied and in its way more dramatic than such things are wont to be, the work was without any conspicuous artistic merit. But the Cretan derivation suggested that this particular type of painting might after all come to deserve a modest niche in the temple of the Arts in connection with the one great Cretan artist who is known to us by name.

We know a little about Greco while he lived at Toledo, very little indeed about the Venetian period which preceded his appearance in Spain, and absolutely nothing of him before his coming to Venice. At Venice we see him first as a typical product of the Venetian territory, almost indistinguishable at times from Jacopo Bassano, under whom, whatever legends may say, he must assuredly have worked. Then, little by little, something creeps into Greco's art which separates him from all his Venetian contemporaries. Part of this novelty is intellectual, for example, the faculty of design which ultimately develops into a system of combining the utmost audacity and variety of movement with the most complete geometrical harmony—a system which in its logical completeness is still without parallel. But side by side with this faculty of design exists another faculty, which is not of the conscious brain but of the sub-conscious personality—the inborn temperament, the visionary spirit which gives to Greco's inventions their extraordinary appeal. This sub-conscious personality, though covered for a while by the overwhelming influence of Venetian realism, begins to show itself long before Greco left Italy; and in Spain, where much of his work was done in comparative solitude, there was nothing to hinder its full development.

Our battered panel from Crete suggests that the later phases of Greco's temperament may have been in the nature of reminiscences of an art which in early childhood had made a deep impression upon him in his native island. We might even imagine that he numbered some of these Creto-Byzantine craftsmen among his ancestors, so steadily and repeatedly does his natural taste revert to types like that of the Christ in the foreground of our panel. The angel seated at the head of the tomb to the left

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with outstretched wings (not very clearly shown in the photograph) is a motive familiar in Greco's *St. Peter* subjects; the flamelike, swaying forms of the group of the holy women to the right are closer still to him in spirit. The fantastic pinnacles of rock which rise behind against the golden sky represent a type of geological symbolism which is so common in manuscripts that we can hardly take them as necessarily the forerunners of peaks like that which rise behind the figure of Christ in our *Agony in the Garden*. But it is curious to note that the bases of these pinnacles are pierced with caves like that into which, in this Greco picture, the sleeping disciples are so conveniently tucked away. The points of similarity seem to me sufficient to deserve a much more exhaustive examination than I can give them. Perhaps one of the countless admirers of Greco will continue the search? It is possible, of course, that Greco may be found to have derived this inspiration from the Venetian or Muranese mosaicists at the time of his apprenticeship in Venice, but their general style has not, so far as my memory goes, nearly so close a resemblance to his as the art which is more definitely "Greek," and of which this monastic painting from Crete is an interesting survival.

ELEPHANTS AND MAYA ART

BY W. PERCEVAL YETTS

SOME two years ago a room in the British Museum was set apart to the results of Dr. A. P. Maudslay's devoted field-work in Central America between 1881 and 1894. Characteristic examples of Maya art, mainly represented by casts, were thus made accessible to the general public. Their inherent beauty compels admiration, and imagination is stirred by the very remoteness of relics left by a long-extinct civilization generally believed to have had no connection with the sources from which our own has sprung. So far back as 1813 doubts were thrown on the autochthony attributed to Maya culture, and about ten years ago the famous anatomist Professor G. Elliot Smith revived some of the old arguments and fortified them with many ingenious speculations of his own. Recently he has published a book,[1] the main purpose of which is to prove that a certain motive used in Maya design was derived from the Old World. The motive is well displayed twice on a carved monolith at Copan known as Stela B, and Professor Elliot Smith champions the identification of these two forms as heads of elephants, and, above all, as heads of Indian elephants.

Those acquainted with Professor Elliot Smith's former writings can readily appreciate how neatly the presence of an Indian elephant in the art of pre-Columbian America would fit in with his theories about the diffusion of culture. Put briefly, the theories claim that man achieves but once independently any decisive advance in civilization. Therefore, like manifestations of culture occurring among separate races indicate borrowings one from another, rather than parallel and spontaneous workings of the human mind in parallel circumstances. Now, the ancient Maya culture of Honduras is one of the most formidable obstacles to acceptance of such theories; for up to the present no contact between it and the Old World has been definitely proved. Yet its progress was analagous in some respects to that of more ancient civilizations in the Old World. If the uniqueness of civilization theory is to be vindicated, cultural importations from abroad should be traceable in the Maya relics. These supposed elephants' heads provide the necessary clue, and their migration is followed in this book from India, through Cambodia, and across the Pacific to Central America.

To deal adequately with the numerous learned arguments advanced by Professor Elliot Smith would require a volume as large as, if not larger than, his own. It would also need a specialized knowledge of Maya culture which the present writer does not possess. Perhaps this ignorance may be deemed even advantageous to the forming of an unbiased opinion on the evidence immediately available, especially since the author accuses of prejudice those who think differently from him in the matter of the elephants. The present writer can claim to approach the problem with an open mind. He has no pre-formed conviction about nor interest in upholding the doctrine of the independent evolution of ancient American civilization, nor is he connected with a museum. The last remark is occasioned by the author's statement on p. 12 that "this book is a criticism of what one might call 'the museum opinion,'" and it is a point to which reference will be made later.

Limitations of space demand that this article be focussed on the main issues, which are: first, whether the two sculptured forms on Stela B at Copan are to be identified as elephants' heads; and secondly, whether evidence points to an Indian origin for the design. Unfortunately

[1] *Elephants and Ethnologists.* By G. ELLIOT SMITH. Woodcuts by A. Horace Gerrard and K. Leigh-Pemberton. 135 pp. + 62 illustrations. London. (Kegan Paul, Trench, Trubner and Co.) New York. (Dutton and Co.) 15s.

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there is no cast of this Stela B in the British Museum, and we have to depend upon the photographs and drawings published by Dr. Maudslay in the archæological volumes of *Biologia Centrali-Americana* for the nearest approach to the original. The accompanying PLATE I, A and D reproduces Dr. Maudslay's photographs of the side and front views of the Stela, and alongside them for comparison is the wood-cut shown as PLATE 2 in *Elephants and Ethnologists*. The latter is a fair version of Dr. Maudslay's outline drawing or diagram of the sculpture, but it must be admitted that the drawing itself fails to bring out successfully some points specially relevant to the present discussion. For instance, the two orb-like forms, surrounded with scales, which most of the "ethnologists" who differ from Professor Elliot Smith regard as eyes, seem in the photograph clearly to be meant for eyes; while in the diagram the characteristic contours that give them that appearance have been lost. So also the diagram seems to give an unreal value to the apertures which Professor Elliot Smith recognizes as eyes and others recognize as nostrils. One regrets that the author has not reproduced in his book this photograph of Dr. Maudslay's, though he does show a wood-cut version of it. Unfortunately the region round about the supposed eyes is not clearly defined in the wood-cut. With regard to the supposed trunks, these forms certainly appear at first sight to be elephants' trunks. But no decision on this point can fairly be arrived at without taking into account the way similar forms are treated by the Maya sculptors. Look, for example, at PLATE II, E and F showing wood-cuts of two numeral glyphs carved on Stela D at Copan. The bird-head in E is accepted by Professor Elliot Smith as a real macaw, while he describes the corresponding head in F as that of an "elephant, or pseudo-macaw," in spite of the fact that the figure in F shows an unmistakable wing and a claw just like the other.

To sum up the superficial evidence for and against the elephant interpretation: Professor Elliot Smith's theory hangs upon recognizing as an eye and an ear of a tuskless elephant what most critics regard as a nostril and an eye respectively of a macaw. Appearances seem to be against him. Certainly it is hard to understand how this supposed transposition can be justified in the figure of the glyph [PLATE II, F] which he labels as that of an "elephant, or pseudo-macaw." The issue is by no means as simple as might be inferred from the foregoing outline, but lack of space forbids further detail. One important factor that has not been mentioned is the prominent place occupied by the tapir, an animal indigenous to Honduras, in Maya mythology. Its snout, or trunk, is often represented, and may give rise to misconceptions about the presence of elephant forms. Besides, opinions are not confined to elephant, macaw, or tapir theories. There are competent critics who believe in a tortoise interpretation, and lately Dr. H. O. Forbes has published powerful arguments in favour of a cephalopod (*Nature*, 2 Aug., 1924).

Supposing that the main elephant interpretation be accepted, it remains to scrutinize the hypothesis of an Indian origin for the design. First it should be stated that probably man and the mastodon never existed contemporaneously in America, and so a long-cherished memory of an extinct indigenous animal scarcely provides a plausible explanation for an elephant form in Maya art. Hence one is left to surmise either a purely imaginative creation or a tradition imported from some land where elephants existed within historical times. The former alternative is hardly tenable, and Professor Elliot Smith has decided that an elephant tradition came from India *via* Cambodia and the Pacific Ocean. It is this part of his thesis which contains the most ingenious and interesting arguments, and he brings in all kinds of collateral evidence collected from ancient Egypt and Greece, pre-Christian and early Christian Scotland and Scandinavia, and mediæval England. Here it must suffice to mention the chief points, which are that the figure at the top left-hand corner of Stela B represents a characteristic turbaned *mahout* holding a goad, and that there is added below the design a spiral ornament "which is not justified by any natural feature of the elephant, but is an arbitrary convention found in certain ancient representations of the elephant and mythical elephant-fish (*makara*) in India and Eastern Asia."

The present writer is bound to confess that he is unable to see in the turbaned man evidence of Indian or Asian origin. Dislike of a blank space, so characteristic of the Maya sculptors, is markedly exemplified in this Stela B, which is crowded with a number of other human forms not unlike the alleged *mahout* as to size and head-dress, although they have no connection with anything that can be construed into an elephant. As for the supposed goad, it appears from the photographs to be something lacking rigidity which bends about following the contours of objects underlying it to end in an elaborate ornament. It resembles an element, common in Maya design, called by Dr. Spinden the "serpent-scroll." One naturally feels reluctant to question the opinion of so eminent an authority as Dr. Maudslay, especially since he formed it after examining the actual carving, while we have only photographs to judge from.

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He describes the object as "a peculiar baton or sceptre."

Next to the supposed Indian *mahout* with his goad, Professor Elliot Smith relies chiefly on the spiral ornament for proof of Asiatic origin. He says: "The problem of explaining how the elephant acquired the spiral ornament becomes of crucial importance in the demonstration of the thesis set forth in this book." Yet he himself seems to waver in his views about this all-significant element as displayed on Stela B. On p. 7 he calls it a "tusk," while in the chapter devoted to the spiral ornament he says nothing about this identification, but traces the ornament back to the ram-horns of the Egyptian god Amen (Ammon), and gives some examples, provided with both tusks and spirals, of its evolutionary progress through the Indian sea-elephant type of crocodile (or *makara*).

A few minutes spent with the Maudslay Collection at the British Museum suffice for recognition of the fact that a spiral, like those in question on Stela B, is one of the commonest elements of Maya design. It abounds in most of the sculptures, and especially is its presence noticeable as part of the mask form which frequently occurs. Indeed, the two spirals on the front of Stela B most likely are integral parts of a mask form occupying much of the space above the head of the large human figure. This explanation is advanced by Dr. Maudslay, who gives an outline drawing of the mask (reproduced here in PLATE I, C), freed from such adventitious ornaments as the two small human figures which partly obscure its eye-sockets. Dr. Maudslay's interpretation receives powerful support from the presence of a large similar mask (represented here by the diagram in PLATE II, H), which decorates the back of Stela B, and likewise has two spirals sticking out from the upper jaw. Further corroboration is afforded by the undenible mask with spiral tushes surmounting the large human figure of the beautiful Stela N at Copan [PLATE II, G]. In short, the balance of evidence seems to favour a view that, far from being integral parts of the supposed elephant heads on Stela B, the spiral ornaments are near them merely by chance, or, if there be any real relationship, it is subsidiary to the spirals' primary function as tusks belonging to the mask. Just one more point should be mentioned. Were these spirals essential features of the supposed elephant heads, a pair symmetrically disposed on either side of each trunk would be called for. On the left-hand side of the monument there is a fairly even pair [PLATE I, A], but not so on the right.

It becomes necessary here to refer again to that confusion between nostrils, eyes and ears hypothecated by the author as a basic argument. And at the same time we may see how he explains why the alleged Maya elephants lack the large pinna or external ear which surely is one of the most characteristic features of the elephant species. He supposes that drawings or carvings of Indian elephants were carried from Cambodia across the Pacific to Central America by sea-going adventurers. But instead of copying these models as they received them, the Maya sculptors chose to modify certain of the details. Such strange perversity on the part of the sculptors is difficult to explain away. Here are the author's own words:—

> That the Copan sculpture was the work of someone unacquainted with the features of a living elephant who could never have seen one is shown by a series of peculiar errors in his modellings. He has mistaken its eye for the nostril and its ear for the eye, although these two features of the elephant had apparently been accurately displayed in the model which he was copying. The external ear (pinna) is also accurate as to size and shape, but the artist clearly did not know what it was when he transformed it into a geometrical pattern, the closest analogy for which is seen in some of the Asiatic mythical "crocodiles" or makaras.

Why should the Maya artists have mistaken the imported elephants' eyes and ears? The eye of the tapir, an animal well known to them, resembles in relative shape and position that of the elephant, and the external ears of the two beasts are not so very unlike. Then the "geometrical pattern," which the Maya artists, according to Professor Elliot Smith, substituted for the elephant's pinna, is remarkably like the cere-skin surrounding a parrot's eye, and to look so far afield as to the mythical *makara* of Asia for an explanation seems scarcely necessary.

Again, the imported elephant theory depends for its cogency on priority in time of Cambodian to ancient Maya culture. This has not yet been proved. Then again, Asiatic mariners, who may have landed on the Pacific shores of Central America, would have been obliged to traverse dense forests and lofty mountains before penetrating to the Atlantic side of the continent, where Copan and other early Maya settlements were situate Captain T. A. Joyce asserts in his valuable *Guide to the Maudslay Collection* that the western slopes yield no archæological relic which is not obviously a late reflection of Maya culture.

Elephants and Enthologists is but a skirmish in the big campaign waged by Professor Elliot Smith and a few others against doctrines generally accepted at the present day. The fight is not likely to be settled in our generation. Maya civilization is only one among many ancient civilizations about which we are just beginning to learn. The soil of ancient China, for example, has scarcely yet been scratched; and who can tell what future excavations in Central Asia may bring forth? That is only one of the fields for research, and it offers such problems as the

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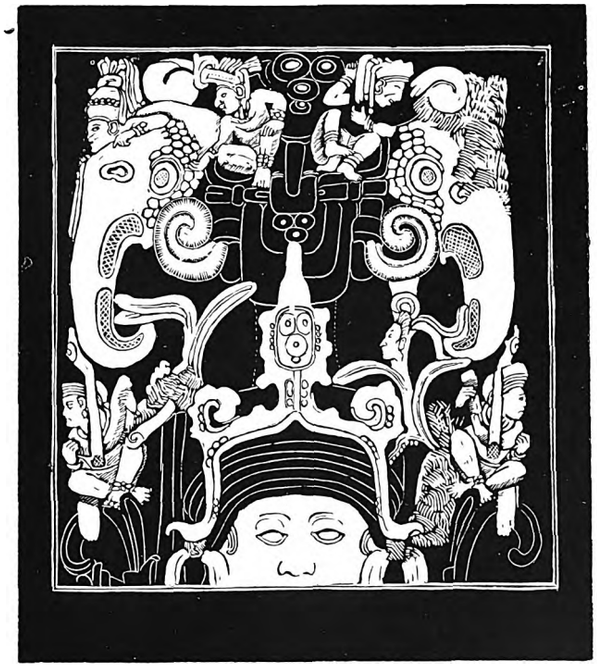
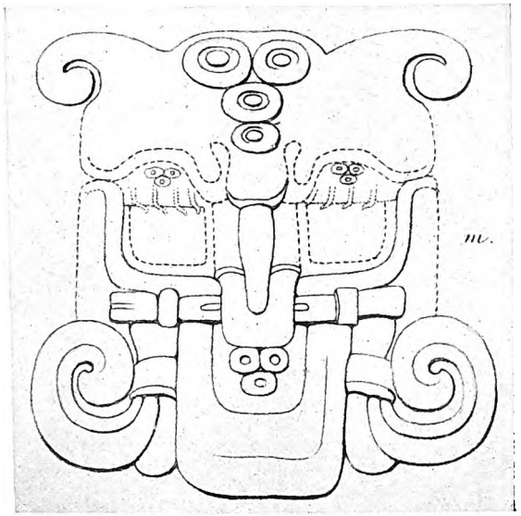
B

A

C





D

A and *D*—Stela B at Copan, from Dr. Maudslay's photographs. *B*—Wood-cut from *Elephants and Ethnologists*. *C*—Diagram of upper design on front of Stela B, after Dr. Maudslay

Plate I. Elephants and Maya Art .

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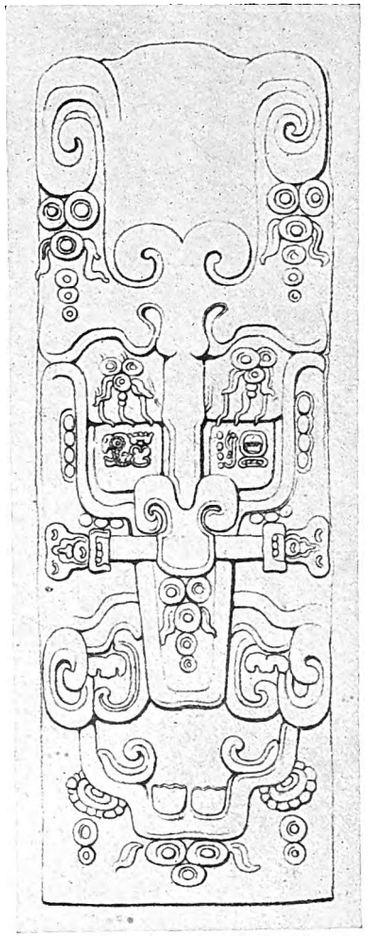
E

F



G H

E and *F*—Wood-cuts of numeral glyphs on Stela D at Copan, from *Elephants and Ethnologists*. *G*—Stela N at Copan, from Dr. Maudslay's photograph. *H*—Diagram of design at back of Stela B after Dr. Maudslay

Plate II. Elephants and Maya Art

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interplay of cultures evolved by the Chinese, Scyths and Sarmatae of historical times, and by their forefathers, of whom no written record persists. Ramifications from Asiatic sources may, and probably do, extend throughout the Old World if one only knew how to recognize them and trace them to their parent stem or stems. Their possible spread to pre-Columbian America is a remoter problem still, and it has long been the subject of speculation. An imaginative faculty is not the least important of the qualities needed by unravellers of these riddles. Imagination combined with the detective instinct may lead to discovery of the most startling and unexpected clues. But truth is not to be gained by first formulating a theory and then finding evidence to fit it, however cleverly imaginative genius and deductive skill are exercised in choosing and correlating that evidence. Only by reversing the process can science truly be served. All available evidence must be weighed, and every aspect of the issue explored before a just verdict can be reached.

Now, Professor Elliot Smith brushes aside as scarcely worthy of attention the views held by the "ethnologists" whom he somewhat provocatively accuses of bias as exponents of "the ethnological Monroe Doctrine." Obviously he thus lays himself open to the *tu quoque* retort. Moreover, he speaks almost contemptuously of the "Museum opinion." Museum officials (as well as the "ethnologists") are well able to stand up for themselves, and it is to be hoped that before long some of them will publish rejoinders to the Professor's polemic. In the meanwhile perhaps a mere outsider may venture to say a few words about what he takes to be the Museum point of view. The primary duties of museum officials presumably are to conserve the collections under their charge and to display them to the public suitably arranged and labelled. Also they give personal advice and information to students and inquirers. In exercising these functions the practice generally followed in this country is to limit the information to well substantiated facts and theories. In short, the Museum point of view coincides with that advisedly adopted by writers in encyclopædias who epitomize their subjects in accordance with the consensus of scientific opinion at the moment. Thus the ideas expressed are conservative; and, though the officials keep abreast of the times, they refrain from giving currency to the views of pioneer theorists that have not met with general acceptance. Did they take a less careful attitude, they might reasonably be accused of abusing their trust by becoming propagandists.

No one interested in the cultural history of mankind should miss reading this cleverly written and beautifully illustrated book. Even if the Indian elephant thesis fails to carry conviction, there is abundance of suggestive and ingenious theories which include almost the whole world in their purview. For full appreciation the perusal should be combined with visits to the Maya room at the British Museum. There is fun for those who see the glints of sly humour in some of the author's sallies. Can it be that the learned Professor indulges here and there in a discreet leg-pull? One is encouraged in this suspicion by the enigmatic linoleum-cut acting as frontispiece. It shows a smiling elephant regarding an unhappy human whose head peers forth from the open jaws of a crocodile (or *makara*).

A NEW COPTIC VASE IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

BY M. S. DIMAND

AN acquisition of great importance in the Metropolitan Museum of Art[1] is a Coptic earthenware vase of great artistic and archæological value [PLATE]. Coptic vases of similar quality and perfectness of style are very rare. The decoration is of great interest, as it shows the late Coptic style influenced by new decorative elements coming from the Near East.

The vase is unglazed and decorated in horizontal bands. The neck shows semicircles containing birds and animals. The spandrels are filled with lotus flowers. The applied colours are orange, black-brown, and white over a white engobe. The main frieze, separated from the neck by a guilloche band, is decorated with circles formed by interlacing bands. Each circle contains a different representation of the life of birds and animals [see Figure]. We recognize peacocks, birds looking for food or pecking at each other, running gazelles, geese facing each other, a flying eagle, a lion chasing a gazelle, and gazelles under a tree. The background shows black spots and rosettes representing conventionalized plants, characteristic of late Coptic pottery. This band is followed by a stripe of spots and diagonal lines. The third frieze has a pattern which is similar to that of the neck. One semicircle contains a human figure with a nimbus around the head.

[1] The coloured copy (partly restored) is made by Lindsley F. Hall at the Metropolitan Museum of Art.

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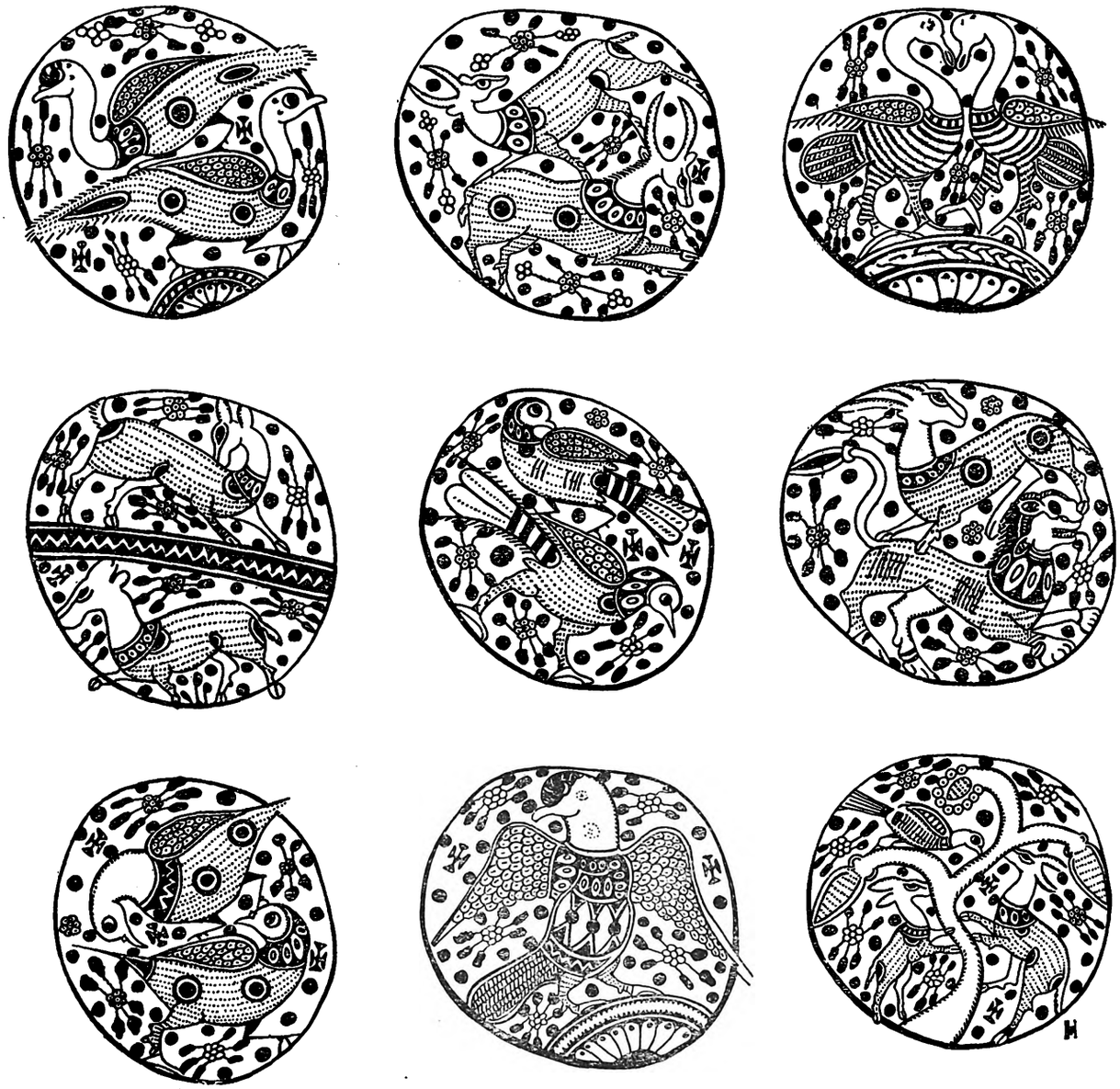
This figure, representing a Coptic saint, and crosses, which appear in semicircles and interlacings, indicate that this vase was made for a Copt or Christian Egyptian. The last two bands contain a stem with conventional leaves in the form of spots and a guilloche.



ROUNDELS DECORATING THE COPTIC VASE.

The decorative elements of the vase are partly derived from the traditional Egyptian representations of the Nile landscape with its birds and animals amid lotus and papyrus stems. The method of using small dots indicating the fur or feathers of animals and birds is also of ancient Egyptian origin. The face of the Saint shows few schematic lines familiar to us from the Coptic tapestries of the period between the seventh and ninth centuries A.D. The treatment of birds and animals is superior and more linear in character. This linear style and many of the decorative details of the vase, such as the collars worn by birds and animals, the large circles on the bodies, the diagonal lines on the wings, the tree, the special form of lotus flowers, are not of Egyptian but Persian origin.

Already in the sixth century A.D. the Copts were in touch with an entirely new art, that of Persia, represented by the Sassanian silk textiles which have been found in Antinoe and Akhmin. The Persian influence grew stronger when Egypt became a Persian province (619 A.D.). In 640 A.D. the Arabs conquered Egypt and brought many new decorative elements from Asia. Coptic art flourished until the ninth century, but Arab influence gradually transformed the character of the style from polychrome-

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Coptic earthenware Vase, unglazed and decorated. 7th or 8th century. (Metropolitan Museum of Art, New York)

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decorative to linear. Already in the seventh and eighth centuries the Coptic art adopted many ornaments derived from Persian textiles[2] and metalworks.[3] We find quite often Coptic tapestries with purely Persian motifs known from woven Sassanian silk textiles. Our vase shows Coptic elements, as circles formed by interlacings and filled with animals or birds, and a figure of a saint, together with Persian motifs mentioned above. The vase can be regarded as a product of Coptic industrial art of the seventh or eighth century A.D.

[2] Guimet, *Les portraits d'Antinoé*, p.. 6, Pl. vi, viii.
[3] Smirnov, *L'Argenterie orientale*, Pl. lxiii, lxxi, lxxxv, lxxxvi.

THE UPPSALA COPE

BY MRS. A. H. CHRISTIE

IN Sweden, in the cathedral of Uppsala, there is a little-known 13th century embroidered cope of great interest to English students, for it appears to be a fine example of *Opus Anglicanum*. Some facts concerning the past history of this vestment are given in a publication[1] dealing with an exhibition of Ecclesiastical Art held at Strängnäs in the year 1910. There it is stated that this embroidery is the most celebrated of the collection in Uppsala cathedral, the sanctuary where the most beautiful ancient vestments worn by Swedish Archbishops are to be found. The Uppsala cope belongs to the period, says the writer, when the relics of St. Erik were taken from old Uppsala to the cathedral, A.D. 1273. Miss Branting, however, who contributes to this volume, is inclined to associate it with the Swedish Archbishop Allonis, who received the pallium from Bishop Tusculano in 1295, at Anagni.

The design of the vestment consists of a series of roundels repeating in regular sequence over the surface [PLATE I, A]. These roundels contain scenes most of which represent martyrdoms of saints, a few illustrate incidents from their lives, whilst a central one depicts the Coronation of the Virgin. The simplicity of the design is pleasing. A narrow band of finely worked gold is the sole framework of each picture, and nothing superfluous to the incident depicted is added, save where here and there a sprig of foliage fills an empty space. This restraint gives to the design a distinction sometimes lacking in the more elaborate work of half a century later, when no drapery was complete without a rich border, accessories were exquisitely patterned, and pearls lavished upon every available surface. The foliage, worked in silk thread with occasional touches of metal, is curiously free and realistic in design. Although admirably fulfilling its purpose of decorating vacant spaces, it has an irresponsible, meandering air, and could almost be the work of a clever child. This characteristic, however, is not confined to the foliage, although most marked there; the composition is stamped throughout with artlessness and spontaneity, and in these qualities lie some of its charm. The designer of the Uppsala cope understood how to represent incidents dramatically; he could impart life and interest to every detail, and well knew that when scenes are depicted upon vestments they must not only tell their story, but also be treated as decoration. The many saints and angels that occur either within or without the roundels are most ethereal in type, and the *naïveté* displayed in the treatment of the subjects adds a light, relieving touch to this somewhat gruesome composition.

The threads used for the needlework are of gold, silver, and silk. The mediæval form of couching is employed for all metal thread-work, and for the silk embroidery, split-stitch, boldly executed, is used. The condition of both needlework and background is worn; the latter is full of holes, and the stitching upon faces and hands —parts always the most delicately worked—has almost disappeared. The spiral, indented treatment of the stitching, seen at the centres of the cheeks—to which, incidentally, these portions of the work upon the faces owe their preservation—points to English workmanship. This trick of pressing the spiral into a hollow, a result which tends to develop in part automatically when working split-stitch in spiral form, is, though alien workers may have imitated it, an acknowledged procedure of *Opus Anglicanum*. The extraordinary beauty and technical skill of the embroidery of this period excuses this process, but it is not one to be revived; to press out hollows is as much out of place in this art as to emboss. A flat, unmodelled surface shows embroidery to best advantage.

The colour of the silk stitching is so faded that it appears at a first glance almost white; but closer inspection discovers faint shades of blue, pink, and yellow upon the draperies, and yellow, green, and pink upon the foliage. A dark line marks the simple folds of drapery and outlines forms. The metal threads are both tarnished and worn; often only the core upon which the metal was wound remains. Inscriptions, circular framework, and some draperies are wrought in gold thread; details, such as instruments of torture, are often in silver. There is little evidence of much attempt at restoration of the

[1] *Utställningen af Äldrekyrkligkonst i Strängnäs*, 1910, Studier 1, fig. 80, page 157.

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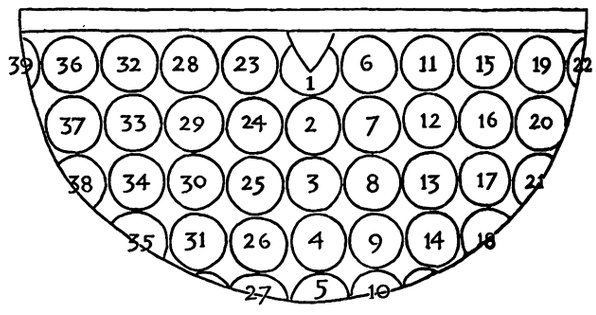
needlework. Such parts, however, as the canopy of St. John the Baptist's prison [PLATE II, E] and the saddle of the horse carrying St. George [PLATE II, D], both of which are worked in the modern form of couching, are not likely to be original work. Silk laid on in this somewhat loose fashion could not last so long as the more durable split-stitch, which upon many parts of the vestment has been worn completely threadbare.

The cope measures 3.16 m. across the top and is 1.60 m. in height. The roundels are about 32 cm. in diameter. It was originally larger; the border which should edge the circumference is missing, and some of the lower margin of the cope itself has been worn away. Also, there are signs of the vestment having been slightly cut down at its upper edge, for at the point where this joins the orphrey the embroidery sometimes stops abruptly, and the small hood, of original work, seems to hang further over the roundel beneath than was intended. The orphrey, made of a strip of woven fabric of early date, is unlikely to be the original one; it was the custom of the time to embroider orphreys even more richly than the body of the cope itself.

A rose-coloured twilled silk, backed with a linen underlay, forms the ground of the vestment. This rose silk, still full of colour, seems to have been a favourite choice with English mediæval workers; there are three existing copes with backgrounds of fabric so similar to this one that they might have been cut from the same length of material. These are: (1) The "Tree of Jesse" cope in the Victoria and Albert Museum; (2) the cope of the "Virgin," at St. Bertrand de Comminges; and (3) the cope exhibited in the Appartementi Borgia in the Vatican.[2] These four copes form part of a group of existing early vestments, embroidered upon silk grounds, which seem to have some characteristics in common. None bear the stamp of "tradework"; on the contrary, all exhibit in a marked degree an attractive "personal" quality, and their designs are distinguished for spirit and refinement. Possibly the likeness between them can be in part accounted for by their dominant, common feature the silk ground, which, demanding certain necessary technical procedures, develops similarity of style.

The subjects represented in the roundels are as follows:[3] (1) Appearing from beneath the hood and partly obscured by it are two angels issuing from clouds, swinging censers. The lower half of this roundel lacks decoration; possibly the reason is that the hood once had an ornament hanging from its point covering this empty space. Other copes give evidence, by the arrangement of their design, that something is missing at this part, and although no existing example of such a pendant is known, ancient inventories describe them. The following entry,



taken from a Vatican inventory of 1361, speaking of a cope, "in cujus capite ornato de perlis sunt duo angeli incensantes et in pede ipsius est unum monile rotundum de perlis pernum," seems to describe just such a hood as the one under discussion. (2) The Coronation of the Virgin [PLATE II, C]. This scene follows traditional arrangement, save that the Christ holds a book in the left hand instead of resting it upon a sphere. Also the arms of the throne are unusual, although one other ancient English vestment shows this addition.[4] In the upper part of the roundel two angels emerge from clouds; one places a crown upon the head of the Virgin, the other swings a censer. The type of head of the Christ, with protruding chin and beard shaven round the mouth, is characteristic of English work of the period, and the pose of the Virgin is almost identical with the one in the same scene upon the "Cope of the Passion" at St. Bertrand de Comminges, a vestment of undoubted English origin. (3) The Stoning of St. Stephen. (4) S. MATTHEUS.[5] A man is about to behead St. Matthew. (5) A half-roundel containing two angels. (6) S. ANDREAS [PLATE I, B]. Two men bind the Apostle to a cross, which is not one of the particular form traditionally associated with this saint. (7) S. JACOBUS MAJOR [PLATE I, B]. A man with sword raised to strike grasps the kneeling Apostle. (8) S. SIMON. An executioner holding the Apostle by his nimbus is about to behead him. The striped hose worn by the headsman here and by many other figures upon this vestment seem intended to denote bad character, for they are worn only by evildoers. This symbolical use of costume

[2] To make the list complete, another small piece, preserved in St. George's Cathedral, Southwark, should be added. This is a fragment of triangular shape, measuring not more than 15 cm. in any direction, containing for subject a knight on horseback, worked in gold upon rose twilled silk.

[3] The numbers refer to the key plan in the figure in the text.

[4] It occurs upon a fragment of a cope preserved in the Musée Historique des Tissus at Lyons.

[5] The names in capitals give the spelling of those embroidered on the cope.

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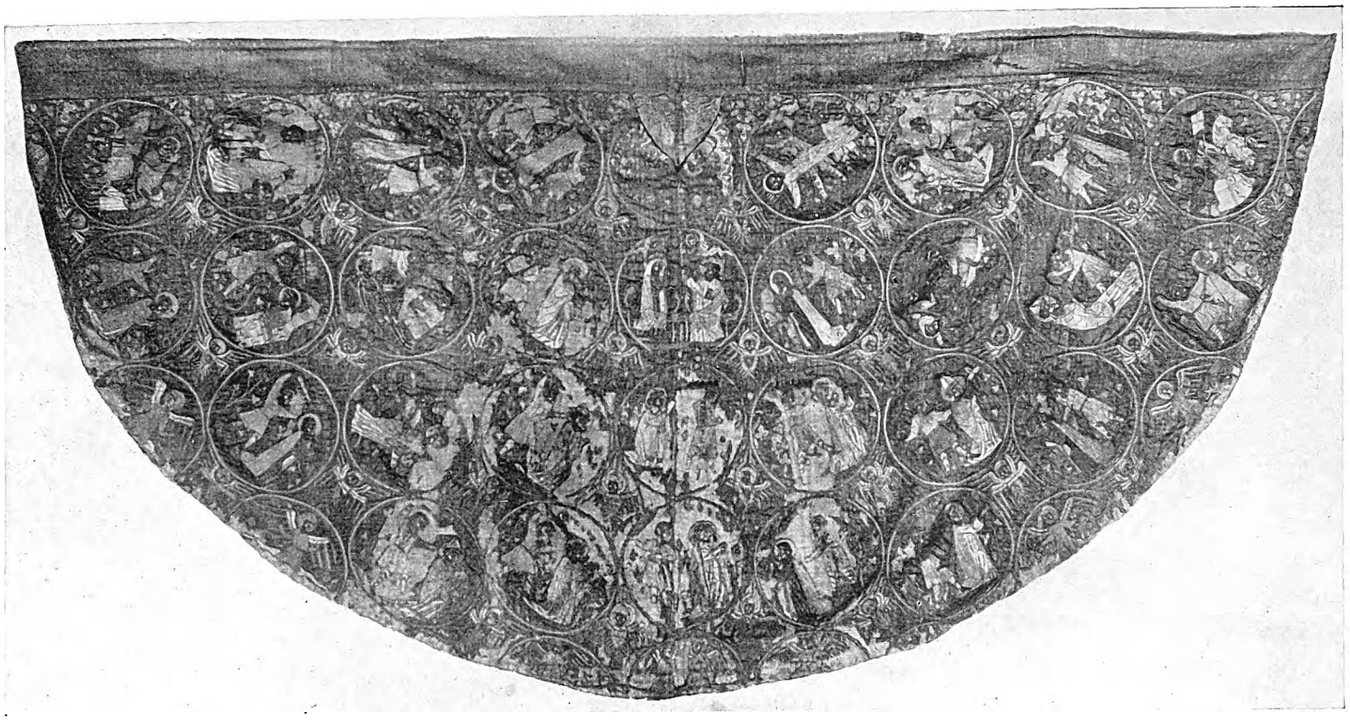
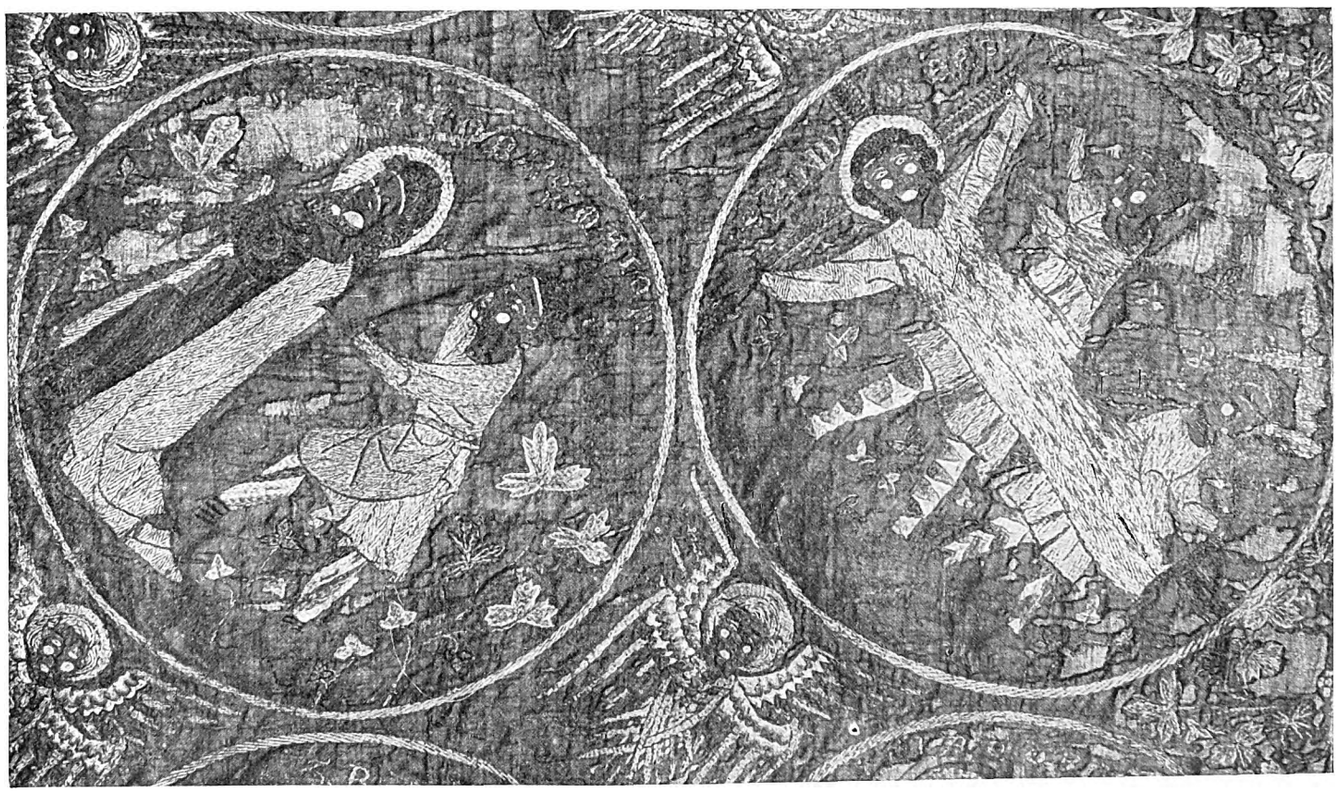


A—Cope, embroidered in gold, silver and silk. *Opus Anglicanum*, 13th century. (Uppsala Cathedral, Sweden)



B—*St. James the Greater* and *St. Andrew*. Roundels on the Uppsala Cope

Plate I. The Uppsala Cope

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C—The Coronation of the Virgin

D—St. George

E—St. John the Baptist

F—St. Martin and the beggar

Roundels on the Uppsala Cope

Plate II. The Uppsala Cope

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is a notable feature of many English mediæval "picture" copes. (9) S. JOHANNES. A man with raised sword attacks the kneeling Evangelist. (10) A portion of a roundel containing an angel with outspread wings. (11) S. JACOBUS MINOR. An executioner beheads the Apostle. (12) S. BARTOLOMEUS. Two men flay the limbs of the recumbent Apostle. (13) S. BLASIUS. The Bishop kneels awaiting the headsman's stroke. (14) S. THOMAS. A man attacks the Apostle. (15) S. PAU—. An executioner with raised hand grasping a sword is about to behead St. Paul. (16) S. LEODECARP. In accordance with the story as told in the Golden Legend a man pierces the eye of the saint with a boring tool. This saint, widely popular in France, is better known as St. Leger. (17) S. COSME. A man attacks the saint with a sword. This is perhaps St. Cosmas, although he is generally represented accompanied by his brother, St. Damian. (18) A half-roundel containing an angel with outspread wings. (19) S. GEORGE [PLATE II, D]. The tutelary saint of England, mounted and fully armed. His horse's trappings, shield and banner, all bear his cross. (20) S. JUDAS. A headsman with raised sword holds St. Jude by his nimbus. (21) A half-roundel, in which an angel seated upon a cloud holds a book in each hand. (22) Part of a roundel containing a human-headed bird. (23) S. PETRUS. Two men crucify the Apostle head downwards. (24) S. DIONYSIUS. A man attacks St. Denis, the patron saint of France. (25) S. —ONIUS. A headsman seizing a Bishop by his nimbus. (26) S. ELEUTERIUS. A man with raised sword grasps the kneeling saint by his nimbus. (27) A repetition of scene (21). (28) S. MATHEUS. A headsman with raised sword grasps St. Matthias by the shoulder. (29) S. LAURENTIUS. The saint lies bound upon a grill. Two torturers stand near. (30) S. CLE—ENS. A man throws St. Clement down. (31) S. URBANUS. An executioner beheads the Pope. (32) S. NIC—US. Some episode in the life of St. Nicholas is here depicted. (33) S. JOTHANnE: S. BPA. [PLATE II, E]. St. John the Baptist being dragged from prison for execution. A naïve representation of the subject, but well designed both to tell the tale and fill the allotted space. The inscription is faulty; two forms of the letter "N" are used consecutively in the centre of it, and the stop, which is intended to divide name from title is placed before instead of after the second "S." Mistakes such as this, probably due to an unlettered designer, occur upon other mediæval embroidered vestments; on one example[6] all the "A's" are upside down, the inscriptions being otherwise correct. (34) S. BARNABUS. A headsman with raised sword seizes the saint by his nimbus. (35) A half-roundel containing an angel seated upon a cloud, swinging censers. (36) S. MARTINUS [PLATE II, F]. A vivacious scene showing St. Martin halving his cloak with the beggar. The horse and sword seem to be worked in silver thread and the cloak in gold, but both threads are so worn and tarnished that it is difficult to distinguish them. The saint's vest is of green and yellow colour, his hair is brown and that of the beggar is white. (37) S. —KIANUS. A saint about to be beheaded. (38) The same as No. (35). (39) A human-headed bird. (40) The hood. This shows two angels facing one another swinging censers.

The spaces between the roundels are filled by delightful little six-winged cherubim standing upon wheels; they give the impression of being formed almost wholly of wings, with a round, cherubic face poised in the centre. These spaces, when of half-size along the straight edge of the vestment, are decorated with sprigs of vine and ivy.

Upon comparing the Uppsala cope with other vestments of about the same date, it will be seen that the one that most closely resembles it is a cope at Anagni, in Italy. In both the design is composed of figure subjects set in roundels framed by simple rings. Between the roundels angels, though of different type, are placed in the complete spaces, whilst in some of those curtailed by the margin, sprigs of foliage are used instead. The scenes in roundels 1 and 2 (see Figure in the text) are the same in the two copes; they agree both in subject and in details of its treatment. The upper pair of roundels, both rather sparsely filled with ornament, contain two censing angels facing one another. The scenes in the pair beneath represent the Coronation of the Virgin. Here an angel is seen issuing from a cloud to perform the act of crowning, a feature peculiar to the Uppsala and Anagni copes, although there are twelve other representations of this subject on existing English mediæval embroideries. In technique the two copes are similar; both are bold in execution, whilst in most embroidery of that time the extreme fineness of the stitching is remarkable.

If documentary evidence is held to be the sole proof of nationality, no existing mediæval embroidered vestment can definitely be claimed as English, for no records of this kind that can be associated with any existing examples have yet been discovered. Occasionally some important fact concerning past history has come down to

[6] A lost cope known to have been in the Vatican treasury in the eighteenth century, and of which a magnificent water-colour copy exists.

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our time, as in the case of the Durham vestments, where an authentic embroidered inscription states who ordered them and for whom they were made; but alas! there is no mention of worker or workshop. From examination of the vestments themselves it is often possible to learn something of their origin. Certain features commonly seen upon mediæval embroidered vestments are acknowlelged to be either peculiar to or frequent upon the work of certain countries. It may be that the saints and subjects chosen for display are a guide, but in the Uppsala cope this is not so, for the patron saints of both England and France are present. The fact that some saint specially associated with a country appears in a design is not an infallible guide to place of origin; records show that world-famous saints were represented upon "picture" vestments regardless of their nationality. In a fourteenth century Papal inventory[7] a cope described as "de opere Theotonico" was wholly dedicated "ad ystoriam beati Thome Archiepi Cantuarien."

The features found upon the Uppsala cope that point to its being of English origin are, besides those already mentioned, six-winged cherubim posed on wheels, foliage of ivy and vine, figures with head large in comparison to stature and with features of a homely cast, exceptional liveliness of gesture and marked dramatic action, an emphasis set everywhere upon the decorative treatment of the composition as a whole. This last-mentioned characteristic adds such distinction to a design that it is probable it had a large share in giving to English embroidery its acknowledged pre-eminence during the Middle Ages. The type of face chosen by the English designer was homely; it was far from being ideally beautiful, the artist's first thought was to make his figures express definite emotions, either good or evil, and in consequence beauty of feature was not essential to his purpose—in fact, it might even detract from it.

Consideration of the main characteristics of design and technique displayed upon this cope lead to the conclusion that the vestment is one of the English masterpieces of mediæval embroidery—one of the earlier, more rare examples dating from the commencement of the great period.

[7] *Inventaire du Trésor du Sainte Siége.* E. Molinier.

FIVE DRAWINGS FOR TITIAN'S ALTARPIECE OF ST. PETER MARTYR

BY L. FRÖHLICH-BUME

THE publication of five sketches for Titian's *St. Peter Martyr,* once in S. Giovanni e Paolo in Venice, throws more light on Titian as a draughtsman. It is a well authenticated fact that the order for this work came in the year 1525, from the Scuola di S. Pietro Martire and that on April 27, 1530, Titian delivered the completed work. All the studies for this altarpiece fall between the years 1525 and 1530, but this does not enable us to date exactly the few sheets, which, as it chances, have been preserved. Besides, these five hitherto unpublished drawings, we know three studies of details in the Museum of Lille, which Crowe and Cavalcaselle mention in connexion with the altarpiece, and which were photographed by Braun at the time; since which time they have been published frequently.

Two drawings, having the whole composition on one sheet, used on both sides, in the collection of Léon Bonnat (now in the Museum of Bayonne) seem to me of the greatest importance. It is a well preserved sheet with clear, delicate pen drawings, measuring 21 cm. by 14 cm. On the lower right corner it bears the mark of the collector, and in the middle that of the painter and collector, I. P. V. Maziès [PLATE I, B, C]. The reversed arrangement of the group is the greatest variation in the painted composition; the distribution of the figures in the space, as well as their proportion to the landscape, do not vary in essentials from the final version. The sheet exhibits several of the artist's attempts to deal with different motives, such as that of the murderous sword stroke. On the reverse side of the sheet, the drawing includes neither the forest nor the group of angels, but the artist has, perhaps for the first time, sketched in the oval at the top, testing its effect. These two drawings are more delicate and graceful than might be expected of an artist engaged in composing so gloomy and tragic a subject, but in truth every penstroke speaks of Titian's native energy and brilliance.

The sheet in the Uffizi (No. 1666, pen, 30.8 cm. by 21 cm.) [PLATE II, D, E], also with drawings on both sides, shows the group of figures impressively contrasted with a few slim trees that form the background. Without doubt we here have the composition in an earlier state. The action alone is expressed, the scene being only faintly hinted at. Still, I do not believe that this should be considered as a preliminary

[1] The paper has become yellowish. There is a small tear on the breast of the murderer on the front sheet.

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A—Study, here attributed to Titian, for the composition of *St. Peter Martyr*. Pen drawing, 17 cm. square. (Louvre)

B and *C*—Studies, here attributed to Titian, for the composition of *St. Peter Martyr*. Pen drawings on both sides of a single sheet, 21 cm. by 14 cm. (Léon Bonnat Collection, Bayonne Museum)

Plate I. Five Drawings for Titian's Altarpiece of St. Peter Martyr

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D and *E*—Studies, here identified as by Titian, for the composition of *St. Peter Martyr*. Pen drawings on both sides of a single sheet, 30.8 cm. by 21 cm. (Uffizi, Florence)

Plate II. Five Drawings for Titian's Altarpiece of St. Peter Martyr

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drawing for the whole painting. It seems that the artist was contemplating as he made these two sketches, the problem of the grouping of the figures, that he must have been attempting a triangular composition, more symmetric on the drawing on the front of the sheet, and in the case of that on the back, less so, with the figures. The landscape is only lightly suggested and the group of angels are omitted. It is quite permissible to suppose that these detail sketches were composed earlier than the Bonnat drawings, for the grouping is closer and the three figures form a single mass. That the person accompanying the group consisting of the murderer and his victim is shown in flight, as in the completed work, convinces us that the Bonnat drawings represent a later conception of the composition than do the drawings in the Uffizi. These are drawn with broad penstrokes, the powerful lines, with sometimes double drawn contours, creating a strong contrast between light and shadow, especially in the case of the drawing on the back of the sheet.

A small pen and ink drawing in the Louvre (No. 5517 *a*, 17 cm. square, collectors' marks, Jabach, Crozat, Mariette) [PLATE I, A] shows the murderer, after the death of one of the monks, attacking the fugitive with a drawn sword. The scene as thus represented differs greatly from the altarpiece. The small sheet clearly reveals Titian's masterly hand. The knightly figure with a sword resembles an avenging hero rather than a murderous villain. There is some attempt here to distribute the space in accordance with the proportions of the painting, though only in regard to the study of action, the upper half of the composition, as it appears in the painting, having been omitted. Judging by the similar arrangement on the altarpiece, this example seems to represent a later stage in the composition than there represented by the reversed arrangement of the other four drawings. The above-mentioned studies in the Museum of Lille show the figures of the murderer and the two angels in different variations, not considering the total effect of the painting. Corresponding to the strong resemblance of the motives, they represent a later stage of composition of the St. Peter's altar, when Titian had finally made up his mind about his composition, whereas the newly discovered sheets show the master still struggling with the actual problems of conception of one of his most important paintings.

THREE EARLY FLORENTINE TRECENTO PICTURES BY OSVALD SIRÉN

THE large polyptych which we reproduce with the permission of Mr. Annesley Gore is no doubt an old friend of many students of early Florentine art. My first acquaintance with it dates from some years before the war, when it belonged to a collection in Florence and, if my memory does not fail, it was said to come from a church in the neighbourhood. The impression I then received from it has ever since remained quite distinct in my memory, not only because of the remarkably fine decorative qualities of the picture but also because I was unable to reach a definite conclusion as to the authorship; and I dare say it has baffled other students of Florentine art who have tried to define its origin by comparative analyses of style. When I saw it again in London, I was more than ever impressed by its decorative beauty—particularly by the light and harmonious colouring and fine state of preservation. A study of it brought strongly home to me the insufficiency of our knowledge of Florentine Trecento art. I make no claim to have solved the riddle of authorship, yet it seems to me that the picture is in itself important enough to justify a closer analysis, even if this does not lead to a definite attribution. It is very seldom, indeed, that one meets with a complete polyptych from the middle of the fourteenth century in such perfect condition; one has to go to the large museums in order to find a picture of similar magnitude and as well preserved.

The composition is the usual one, as may be seen from our reproduction [PLATE I, A]; in the middle an enthroned Madonna holding with both hands a fat and lively Bambino, who caresses the chin of the mother, and at her sides, on separate panels, four saints, turned half round in the direction of the Madonna. At the top of the side panels, over the trefoil arches, are medallions with small angels in half-length, and on the central panel, in a larger medallion, a Christ in half-length, holding a book and conferring his blessing with the other hand. All these small figures, which are executed with great care, are among the finer details of the whole composition. (One of the angels is partly destroyed). The inscriptions on the frame beneath the figures are only partly legible, but it is evident that those on the side-panels consisted simply of the names of the saints, i.e. *S: ta Catarina, S: tus Petrus, S: tus Paulus, and S: ta Magdalena*. The last name is now altered into Margherita, but as the saint does not carry any of the attributes of Margherita, but the ointment jar of St. Mary Magdalen, the name seems to be a mistake. Under the Madonna the following

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inscription is still plainly visible: *Mater Domini ora pro nobis MCCCXL.* There is room for two or three numerals after the last letter; the date must thus have been some year between 1342 and 1347, a fact of considerable importance in the discussion of the most probable attribution. From this it is at least evident that the picture was painted during the lifetime of Bernardo Daddi, the master whose name has been repeatedly attached to it.

The reasons for this are quite evident to any one who has some knowledge of Bernardo Daddi's art. One is reminded here of the soft pictorial modelling and the light colouring, characteristic of Bernardo's later creations, such as the large polyptych in the Accademia in Florence; and it may also be admitted that St. Catherine and the Bambino have a certain similarity to the corresponding figures in Bernardo's altar-piece; but for the rest, it is clear that Bernardo himself never had anything to do with this polyptych. The reflections of Bernardo's style that are discernible in it are of a very general kind, and may only be taken as indications of a "school connection" between the master of the polyptych and Bernardo Daddi. In other words, the painter must have been well acquainted with Bernardo's art, and may possibly have belonged to the circle of his pupils. He must have been active in Florence during the fifth decade of the thirteenth century.

The next question is: do we know any other pictures, signed or unsigned, which on stylistic grounds may be attributed to the same master? My answer is that there is certainly one, and possibly two or more. The other picture which certainly is by the same hand is a small domestic altar-piece representing the *Madonna enthroned with four saints,* and on the trefoil fixed at the top of the Gothic arch of the panel, a small Christ in half-length. The picture [PLATE II, B], which belongs to the Historical Society in New York, was published by Mr. Richard Offner in *Art in America,* for June, 1919, as a work by an unknown follower of Orcagna. Mr. Offner points out, quite rightly, that the saints of this picture have an equal share of Orcagnesque and Daddesque features. His dating of the picture between 1355 and 1360 is probably about ten years too late. It is more likely to have been painted before 1350, that is to say, about the same time as the large polyptych here under discussion.

The close stylistic relation between these two pictures becomes quite evident from a comparison of the types. The two Madonnas have the same elongated faces with almond-shaped eyes, outlined with double contours, and immensely long, monotonous noses; the saints show only slight variations of the same facial characteristics. The painter may have felt a little surer in executing the small panel than in painting the large polyptych, but the difference in quality is, on the whole, very slight. To me, there is the same individual touch in both, a somewhat hesitating and uncertain touch, which possibly may be explained by the assumption that they are works by a comparatively young and inexperienced painter.

Another little Madonna which shows an unmistakable stylistic affinity with the picture in the Historical Society in New York used to belong to the collection of the late Mr. A. E. Street, in London [PLATE II, C]. I saw it in his house some ten years ago, but I do not know whether it is still in the same collection. The Madonna in this picture is placed on a Gothic throne, and the Child, whom she presses very tightly against her breast, is holding a long scroll with inscriptions. The four saints are standing as usual at the sides of the throne, and at the top is the trefoil with, in half-length, a Christ blessing. The stylistic relationship between this picture and the one in the Historical Society is, perhaps, not quite as close as that between the New York panel and the large polyptych, yet it is hard to deny such a connection after a careful comparison of the eyes, the hands and the Bambinos in the two smaller pictures. They may well be by the same master, but, if so, the Street picture must be a later and maturer work. It has more firmness and technical skill in the execution, the figures are better constructed, and the Madonna is more beautifully conceived. My original impression when I first became acquainted with the picture in the Street collection was that it may be an early work by Alegretto Nuzi; it reminded me of Alegretto's little diptych in the Museum at Berlin, and also of some of his larger works in Macerata and Fabriano. The Madonna's type, the way her mantle is arranged, the comparative stiffness and flatness of the figure are features which recur in Alegretto's authentic creations. But the picture is decidedly more primitive and also more Florentine in style than Alegretto's well-known works. It is quite possible to explain these differences, and thus render the attribution to Alegretto quite plausible, but as long as we have no further information about Alegretto's early activity, it remains simply a working hypothesis.

None of Alegretto's pictures in his native town and in Macerata is dated before 1360, though some may be a little earlier; a large triptych which in 1916 was sold by public auction in London was dated 1354. The exquisite little signed diptych in Berlin is not dated, but, to judge from its style, must have been painted before the rest of the authentic works. It is distinguished

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A—Madonna enthroned with four Saints, perhaps by Alegretto. Centre panel, 1.19 m. by 0.39 m.; side panels, 0.92 m. by 0.29 m. (Mr. Annesley Gore)

Plate I. Three Early Florentine Trecento Pictures

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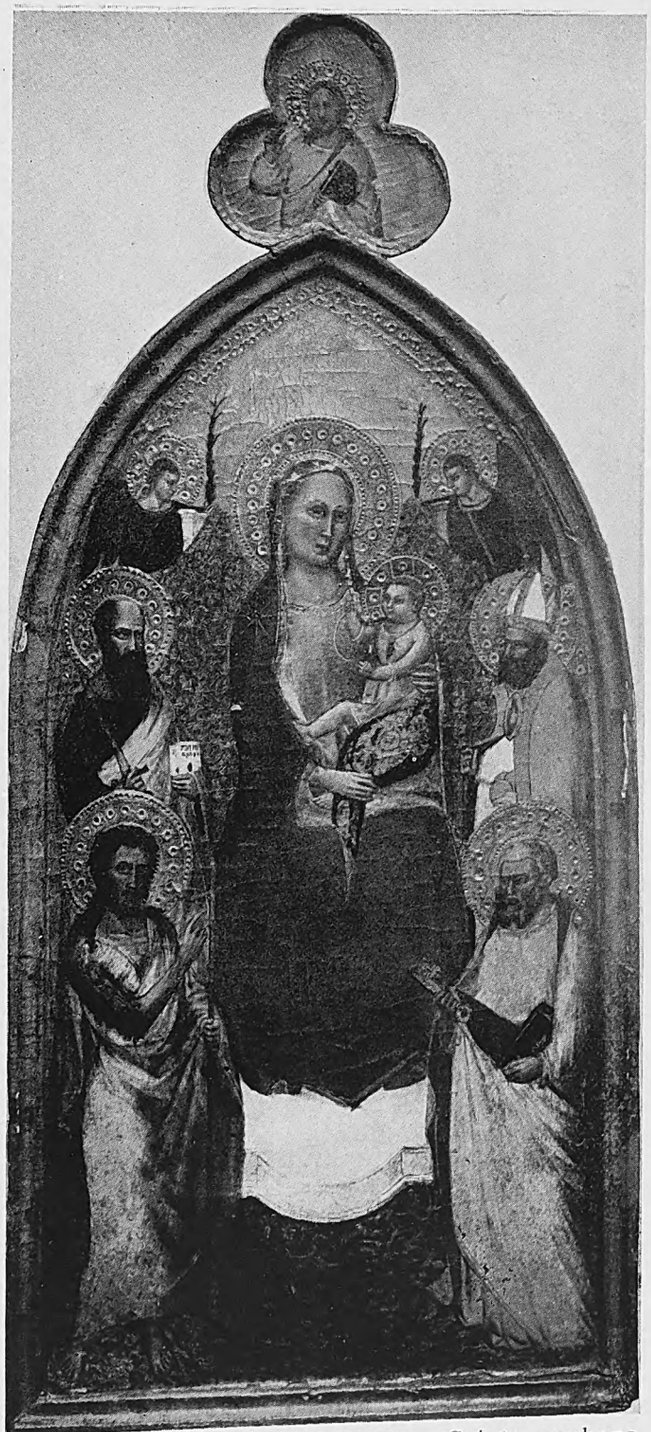

B—Madonna enthroned with four Saints, perhaps by Alegretto. Before 1350. Panel. (New York Historical Society)

C—Madonna enthroned with four Saints, perhaps by Alegretto. Panel, 65.4 cm. by 35 cm. over all; larger picture, 43.2 cm. by 24 cm. (Mr. A. E. Street)

Plate II. Three Early Florentine Trecento Pictures

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by a decorative charm and preciousness which gradually disappear in the later pictures. But it is hardly what we would call a Tuscan work; its colouristic beauty and rich ornamentation are more Venetian than Florentine. The master who painted this must have been in touch with Venetian art.

We know that Alegretto spent some time in Venice about 1348 or a little later, before he settled in his native province and devoted his talent to the decoration of the churches in Fabriano and the March of Ancona; but we also know that in 1346 he was enrolled in the guild of the painters in Florence. There can be no doubt that he received his artistic education in Florence, and the masters that he followed most closely were Bernardo Daddi and Orcagna. When Alegretto was enrolled among the Florentine painters he was already a man of about forty, so he must have had time to do a great deal before then, both as an assistant of some leading Florentine master, and, probably, independently. Where are all these works executed during his early manhood in Florence?

We have no records to inform us which master's studio Alegretto frequented most in Florence, but, judging from his later creations, we may assume that he knew well the art of both Bernardo Daddi and Orcagna. Bernardo was at least twenty-five years older than Alegretto, and Orcagna was practically his contemporary. I am thus inclined to think that Alegretto started with Bernardo but came gradually to be strongly influenced by Orcagna's dominating personality. His fundamental artistic education was accomplished in Florence, but his artistic ideals were very much changed after he left the city on the Arno and visited Venice. It would be interesting to know how long Alegretto remained there; the visit may have lasted a year or longer, anyhow it was quite enough to modify his sense of decoration and weaken his feeling for plastic form. His later works become gradually poorer in this respect.

A signed and dated work by Alegretto Nuzi before 1348 is the only document that would finally solve the problem, but, unfortunately, that is still missing. Until such a discovery is made, and is found to contradict our hypothesis, it is admissible, on the general stylistic criteria stated above, to regard the three pictures here reproduced as early works by Alegretto, painted before he left Florence. The large polyptych is the earliest of the three, painted perhaps in Bernardo Daddi's *bottegha*, and the little panel belonging to the Historical Society somewhat later, when impressions from Orcagna's plastic style were felt more keenly. It seems that Alegretto, both by temperament and by the general course of his life, was a more eclectic master than any of the other Trecento painters known to us, and his art consequently offers very exacting problems for constructive criticism.

SHAKUZURU—I

BY FRIEDRICH PERZYNSKI

NIKKŌ, Miroku, Yasha, as well as Bunō, exist for us as sacerdotal artists of purely local significance; but the name of Shakuzuru belongs to the world. So far this name represents nothing definite to the Western nations. As far as investigation has yet carried us Shakuzuru has the greatest right among the earlier artists to be regarded as the creator of what we understand to-day by the name of Nō-Mask. It is of no great significance that in the time of Shakuzuru the meaning of Nō was not perfectly clear, and that Shakuzuru masks were most probably meant for Dengaku no Nō, that earlier stage of development of dramatic art now briefly called Nō.

There is only a short step from the Bugaku to the Dengaku- or Nō-Mask. Many of the Bugaku-Masks have attained such a lofty position in art that any further development can only be thought of as a downward curve. But this curve remains constant, and herein lies Shakuzuru's merit.

This salvation, as one might call it, of an already perfected species of art, could only be achieved by a truly creative nature. The work of no other carver is so openly the reflection of a dominating personality, except perhaps that of the much more sensitive Himi. Shakuzuru's masks, carved in the intensity of a glowing artistic impulse, produce, on anyone who knows how to read an artistic handwriting, the effect of a portrait of himself. In spite of the eloquence of his works, the literary sources of information about him are meagre. We are told that he was a native of Onō, in the province of Echizen, during the Kōan period (1278—1288), and that he was a Nō-dancer,[1] in which capacity he was called Yoshinari Shindayū. He is included among the "Jissaku," the "ten masters." That is all. We learn more of Shakuzuru from the list of those works which in the centuries before the Restoration (1868) were the property of the great families of dancers, the Kwanze, Kom-

[1] So says "Kamenfu." The "Sarugaku dangi" writes more exactly: Sarugaku-player. The statement of "Kamenfu" that Shakuzuru (who was also called Yoshinari) was identical with the Nō-player Yoshinari Shindayū is doubted by Yokoi (Kōkogaku zasshi).

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paru, Kita, Hōshō, Ōkura, etc. Besides the fifteen Kyōgen-masks, no less than twenty-nine Nō-masks are mentioned which the older connoisseurs attribute to Shakuzuru. Only three of these Nō-masks represent women's faces—a Deigan-mask often used for the rôle of jealousy, one Yamauba (a woman as old as the hills), and one Hannya-mask, the mask of a horned she-devil, at the sight of which sex is almost forgotten. The remainder consists of two masks representing wicked old men (Akujō) and twenty-four faces of demons.

"Shakuzuru made good devils' masks," writes the "Sarugaku dangi." Shakuzuru's element was the airy circle of spirits, spectres and demons, which populate the inferno of Buddhism, but which also dwell as a source of evil in the souls of mortals and entangle them in temptations and passions; in short, the world of Callot, Poe, Hoffmann and Stevenson. Each play of features, with its very limited mode of representation, leads naturally to simplifications and allegories; it attains its sharp contrasts by embodying Ahriman's dark powers on the stage with a naive and dismal clearness. At the same time one has not to forget that emanations of evil origin actually existed in the imagination of the Japanese people. An audience which had invented a god of colds, smallpox and plague, who believed so implicitly in "Fox-evil," that Hideyoshi had a warning posted up to the god of foxes because one of his servants had been bewitched, was quite a different spiritual sounding-board from the cool common-sense of our time.

The Kwanze family of Nō-dancers possess a Deija-mask that is used in the Nō-play Dōjōji [PLATE A]. This play is based on the following legend. A young girl pursues a priest with offers of love. In the end he hides himself underneath an enormous bell in the temple. But the passionate woman, changed into a she-devil with a scaly body and a dragon's tail, curls herself round the bell, beating it furiously to a red heat, in which both priest and woman perish.

In the Medusa-like face which Shakuzuru has created for this raving woman, the change from the human to the animal seems just to be taking place. The features move like a rolling ship; the brows, arched over the eyes, end in sharp points reminding one of scales; the swollen arteries on the temples streak the forehead like lightning. Painted, tangled hair falls like the snakes of the gorgon on to the temples. Blood-vessels, as if lashed by rage, seem to burst the skin, and a sudden flush colours the cheeks. The close-set, murderous eyes glitter, like the teeth which guard the wide open throat; sharp as knives are the threatening teeth of the lower jaw. The raphe, the central line of the grinning upper lip, the bare gums, the ear without rim or ridge, with its thickened cartilage, the masticating muscles of the protruding lower jaw, all accentuate the demoniacal wildness of this physiognomy, which must have been the cause of paralyzing terror on the stage.

The horned Ja- (snake) mask [PLATE B], the prototype of the Deija, is also used in the Nō-play Dōjōji. Only a few touches still remind one of the human form, and even these, like the hooked nose with its sack of wrinkles running diagonally across the bases, or the bony and almost skinless forehead which projects over the deep-set eyeballs, are inflated with animal sexuality, coarsened and deformed, and unite darkly with the glittering eye, the padded zygomatic bone and the monstrous throat. The eye, which is embedded in three wrinkles running towards the temples, blazes still more bloodthirstily than in the Deija-mask, the uncouth mouth opens to show the naked mucous-membrane and pointed fangs, and further back the substitute fangs.

These masks, whenever activity and impetuosity are signs of mastership, were Shakuzuru's inventions, gifted continuations of those old demon-masks which are kept in the Hōryūji, in the Tōdaiji and in Miyajima.

The carvers of the temple-dance-masks, not being afraid of the grotesque, have attained a powerful effect by conventionalism and exaggeration of separate features, even of the shape of the human face and skull. For us, however, an unintentionally ludicrous note sounds through that which was only intended to excite awe, devotion and fear. The contrast is too great between construed peculiarity and the reality of the surrounding world.

Shakuzuru is always in dead earnest, at all events in his Nō-masks. A closer study of the separate parts, *e.g.*, the wrinkles, shows that even he occasionally conventionalizes. But his fantasies never run out of reach of poetically conceived but clearly seen reality. They are worthy of belief, and far from voluptuously delighting us, like the spectres in the pictures of St. Anthony, by Brueghel or Grünewald, their realism—the word is not quite to be avoided—catches hold of us by the collar, shakes our bones and makes our blood rush, till it takes away our breath.

Various interpretations of the Shishi-mask by Shakuzuru are preserved for us. The Shishiguchi (lion mouth) mask of the Kwanze family adheres most closely to the older model [PLATE C]. The characteristics of the animal race are still more accentuated than in the Deija-mask, the cat-like forehead, the deep wrinkled frown, the flattened nose, widening greatly towards the base and nostrils, the deeply furrowed

[2] Kept in the Tōdaiji in Nara. S. Hearn, *Glimpses*, I., p. 319.

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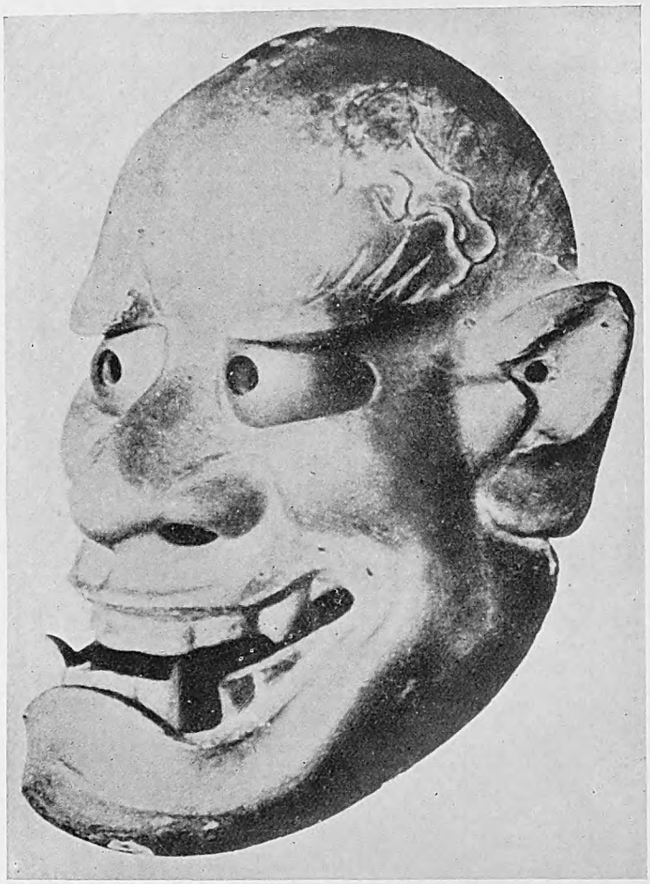
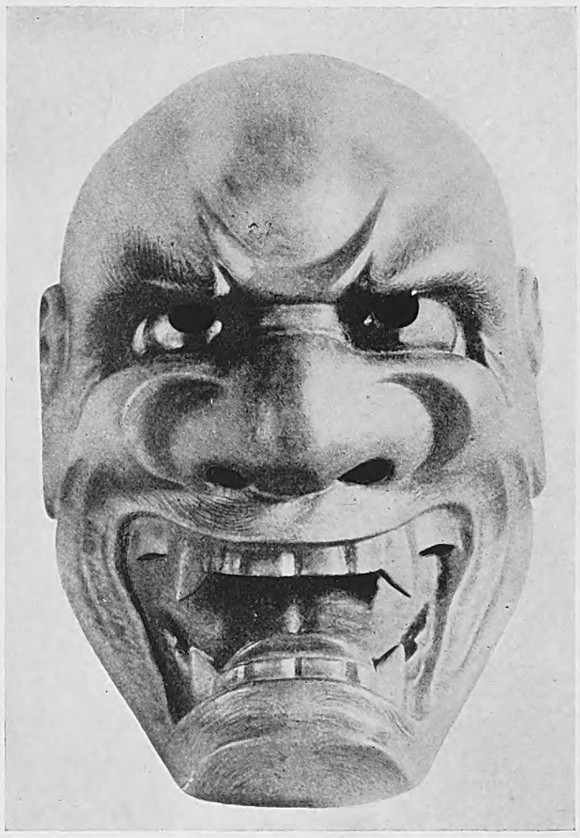


A—Deija. (Mr. Motoshige Kwanze.) From the Nōgaku Mandai Kagami

B—Ja. (Mr. Ukyō Kongō.) From the Nōgaku Mandai Kagami

C—Shishiguchi. (Mr. Motoshige Kwanze)
Masks carved by Shakuzuru



D—Shishiguchi. Second version.

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cheeks, the pointed ears and lastly the long, projecting snout. The glare of a beast of prey in the large round eyes finds its strongest expression in the lower part of the face, the bristling whiskers, the murderous set of teeth with powerful tusks, the curled up tongue, the short, protruding chin. The meaning of the mask is so apparent, the strength of the portrait so original, that the identity of Shakuzuru as the author hardly could be questioned. It is, however, in the tradition of the older models, even if the character of the lion's head appears much stronger and without any ludicrous effect.

In a second interpretation of the same subject [PLATE D][3] Shakuzuru absolutely frees himself outwardly and inwardly. He forsakes exaggeration either in height or in breadth of the form of the human face. It is this form, not that of the animal, which the carver takes as the foundation of the second Shishiguchi-mask, as well as of the greater part of his demon and animal-masks.[4] Convictions of Buddhism, the doctrine of the changeableness of the form of existence, of the reincarnation of imperfect man in animal, demoniac and divine form, are here without doubt visibly at work.

[3] I have not been able to find out the owner of this mask.

[4] In this connection the words of Seamis may be quoted: "The outward form is that of a ghost; but within is the heart of a man." (Translated by Waley.)

The artist has succeeded in a special blending of human and animal features in the Shishiguchi-mask, as in that of his Deija-mask. The broad rectangle of the above-mentioned lion's-mask, with the vertical line of the top of the head nearly parallel with the base of the chin, is here reduced to a slender oval, only flattened at the chin. The form of the face answers to the human in the ears, eyes and nostrils, while the strong and fleshy nose projecting out of the furrowed basis, emphasizes the animal disposition. A powerfully carved groove leading from the nose to the mouth, whose upper sickle-like beginning embeds the wings of the nose in a deep depression, leads to the boat-shaped, gaping gullet, edged by cavities. The expression of this mask is not so much defined by the mouth with its set of teeth carved anatomically more correctly, as by the upper part of the face, especially by the eye, with its upward malicious glance. The direction of the glance is continued, to a certain degree, by one single fold of flesh on the brow. The form of this—like a recumbent sickle—is a free invention, and one often meets it as a means of expression, more or less cleverly used, in all kinds of variations, even as meaningless decoration on the "severe" masks of the following centuries.

(To be concluded.)

THE PORTRAITS OF CORNELIS JANSSENS VAN CEULEN

BY H. SCHNEIDER

IN the biography of the painter Cornelis Janssens van Ceulen Horace Walpole writes:—

> A sister of Cornelius Jansen the elder was second wife of Nicholas Russell or Roussel, of Bruges, jeweller to the Kings James and Charles the First. They had many children. To one of the sons, born in 1619, Cornelius Jansen was godfather, and the widow of Isaac Oliver godmother. Theodore Russell, an elder son, was born in 1614, and lived nine years with his uncle, Cornelius Jansen. . . . He was the father of Antony Russell, a painter, from whom Vertue received these particulars, and at whose house he saw a picture of Cornelius Jansen, his wife and son, drawn by Adrian Hanneman, who courted Jansen's niece, but was disappointed."

An exact copy of Vertue's notice about this picture was published by Mr. L. Cust in this Magazine (Vol. XVI., 1909-10, p. 281).[1] Vertue gives an accurate description, and says that he himself made a drawing from the original. Not only for the biographical part, but evidently for the portrait also, he got his information at first hand: Antony Roussel was a great nephew to Cornelis Janssens.

The portrait of Janssens, given by Walpole in the second volume of his edition of 1762-71 [PLATE A] is also evidently taken from the family group which Hanneman painted, and which some time ago turned up again in Holland [PLATE C]. Hanneman's technique and colouring are unmistakable. The father and mother are dressed in black and the child in red, with a white feather in her red cap. The characteristic features were reproduced very exactly by the engraver, T. Chambars; we will only remark that the original was more handsome. Even the costume was well copied. Cornelis Janssens married Elisabeth Beck in 1622, and had a son, Cornelis the younger, who also became a painter. Hanneman went to England about 1623. Judging from the age of the child on this picture this family-group must have been painted between 1625 and 1630.

Another portrait of Janssens has been engraved by C. Waumans in the series of portraits published in 1649 by J. Meyssens. "*Image de divers homnes d'esprit sublime,*" which was afterwards reproduced by Cornelis de Bie [PLATE B] in his *Gulden Cabinet* (Antwerp 1661), and copied in the nineteenth century by W. H. Workington. Like the majority of the portraits of Dutch painters given by Meyssens that of Cornelis Janssens is a self-portrait. The editor of these portraits, whose authenticity makes them of great value, had addressed himself in most of

[1] See also C. H. Collins Baker, *Lely and the Stuart Portrait Painters*, Vol. I, page 88.

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the cases to the painters themselves. The engraving of this portrait also shows the same characteristic features: round head and plump cheeks and chin, a somewhat protruding lower lip and eyes; and, most typical, the markedly protracted septum of the nose. There is no doubt that we have here the same person whom Hanneman painted and Chambars engraved. The person represented does not look much older, notwithstanding the fact that there are fifteen or twenty years between the dates of the two portraits.

Starting from these authentic portraits of Cornelis Janssens and their characteristic lineaments we are in a position to criticize his other reputed portraits. First of all the picture that the National Portrait Gallery acquired some years ago, signed: C. J. fecit 1636 [PLATE D]. It is hard to recognize our painter in these features, and we cannot repress our doubts as to the picture's identification. The face is much larger, the mouth and chin thinner, the lower lip not nearly as protruding and thick. The eyes are more sunken. Most marked is the difference in the nose: the characteristic septum of PLATE A, B, and C is missing. Also the neck is much longer.

In all manuals of art there is mentioned a portrait of Cornelis Janssens in the Earl of Radnor's collection in Longford Castle. Through the kindness of his lordship I came in the possession of a photograph of it. It is evident that its description as a self-portrait is wrong. Probably the picture is neither Dutch nor of the seventeenth century. As doubtful seems to me the other self-portrait mentioned in the catalogue of pictures at Longford Castle as being in the possession of the Duke of Beaufort at Badminton. Dr. C. Hofstede de Groot, who recently examined it, was kind enough to tell me that it was evidently a picture painted in the beginning of the seventeenth century and representing a man born about 1570.

Also the picture formerly held to be the painting by Hanneman of Cornelis Janssens and his family in the former Peltzer Collection in Cologne has to be rejected (reproduced in the sales catalogue of F. Muller, Amsterdam, May 26th, 1914, No. 95). The attribution to Hanneman was always very much doubted, and the picture misses all the characteristic features of the authentic portraits of C. Janssens. It looks much more like a copy of a painting by Antony van Dyck.

He who wants to occupy himself with the portraits of Cornelis Janssens van Ceulen must needs restrict himself to the first three pictures mentioned and eliminate the other so-called portraits.

The following are Mr. Milner's comments on the above article. (Editor.)

Mr. Schneider's argument for the authenticity of the long lost family group by Adriaen Hanneman, which he has identified as "Cornelius Johnson, his wife and son,"[2] appears incontrovertible, unless contemporary evidence is forthcoming to prove that Antony Russel[3] was mistaken as to the personages represented or Vertue misinformed. It must, however, be remembered that Antony was not born till some twenty years after his great-uncle, Cornelius Johnson, had left England, and was but an infant when the painter died in Holland. Chambars' engraving, done presumably from Vertue's drawing, was not published till 1762, six years after Vertue's death. We have, therefore, only traditional evidence in support of the identification, and an engraving made a century after Johnson's death to confirm Vertue's notes.

When the *Self-portrait*[4] of Johnson in the National Portrait Gallery was acquired the only indisputable and contemporary evidence available for comparison was the engraving by C. Waumans (published in 1649 by J. Meyssens) from a self-portrait by Johnson, then resident in Holland. The importance of this engraving was fully recognised, as the other so-called portraits of him in England were obviously wrongly named.

After careful comparison of the physiognomy in the self-portrait in the Gallery with these two engravings I felt convinced that while the features tallied with those in Waumans' print they had not much resemblance to those in Chambars',[5] and that the two reproductions had little in common. I maintain that this autoportrait is reconcilable with Waumans' engraving but that Hanneman's painting is not, and on this point I disagree with Mr. Schneider. Beyond the curling hair, moustache, lip-tuft and short beard, which are common to all the portraits, I see nothing in either engraving which would lead to the identification of the subject of one by means of the other, were the features in only one of the prints known. Hanneman presents Johnson as a somewhat roystering and aggressive-looking individual

[2] Judging from the fashion of the sleeves in the lady's dress I should date the picture as not earlier than 1630. The 'Registers of the Dutch Church, Austin Friars,' edited by W. J. C. Moens, 1881, does not record the son's baptism, but gives the marriage of his father and mother.

[3] The year of his birth is presumed to be 1663, but his baptism is not recorded in the above registers.

[4] This portrait was lent to the National Portrait Exhibition, South Kensington, 1866, by the then Lord Ravensworth, and was noted by Sir G. Scharf as "a fine picture." It was sold among other pictures at Ravensworth Castle in 1920. It is signed very faintly in the left bottom corner with the artist's initials and dated 1636.

[5] Chambars' engraving is accurate in a general sense, but it shows Johnson with a very aquiline bridge to his nose, so different from the shape in the painting.

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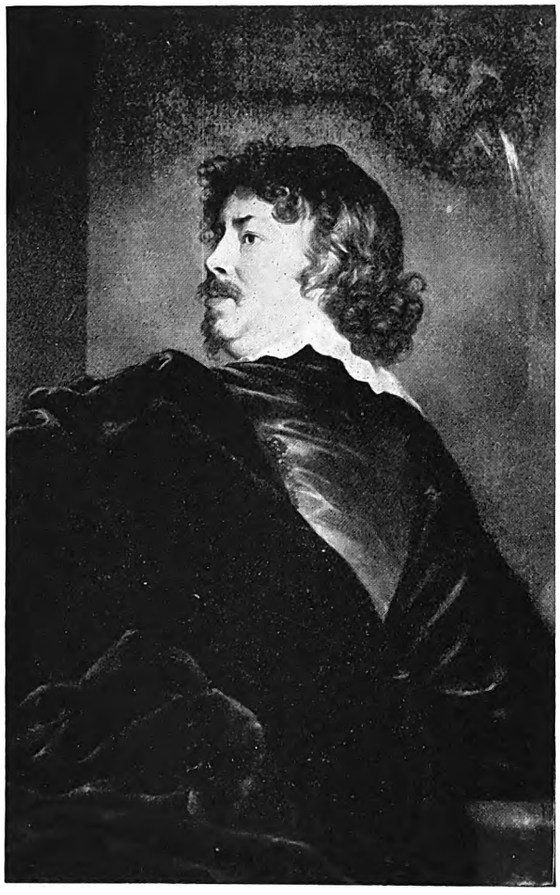
A—Engraving after portrait on PLATE C. (Published by Horace Walpole in *Anecdotes of Painting*, Vol. II)

B—Engraving after *Self-Portrait*, by Cornelis Janssens. (Published by Cornelis de Bie in *Het Gulden Cabinet*)



C—*Portrait of Cornelis Janssens*, by A. Hanneman. Detail from a *Family Group*. (Collection of the late Heer J. B. van Heek, Enschede)

D—(?) *Self-Portrait*, by Cornelis Janssens. (National Portrait Gallery)

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with a square type of face, low forehead, peculiarly curved eyebrows, thick protruding underlip, and a heavy chin. Waumans' engraving shows a quiet, refined-looking man with a thinner type of face, straight eyebrows, a longer and straighter nose, lips of ordinary fullness and shape, and a smaller chin. In comparing the Gallery portrait with Waumans' print (three-quarters to the left) one must remember that it depicts the other view of his face (three-quarter to the right) perhaps slightly longer—a difference which might be accounted for by the mirror used—but with all the features similar.

It is remarkable that so few portraits of this distinguished portrait-painter exist, or rather are known.[6] In Hanneman's picture there is revealed a fellow-countryman's interpretation of character, but in both the self-painting and Waumans' engraving there is reflected that aspect of Johnson's culture and refinement, peculiar to all his works painted in England, which, doubtless, he himself desired should travel down to posterity. JAMES D. MILNER.

[6] There are two great groups—the largest of his works—by Cornelius Johnson, in the Municipal Gallery at the Hague, in one of which the artist is supposed to have represented himself, but I have no authority for the information and I was unable to secure a photograph of the pictures when at the Hague last spring.

THE DEVELOPMENT OF ENGLISH CUT GLASS IN THE EIGHTEENTH CENTURY

BY FRANCIS BUCKLEY

MR. M. S. DUDLEY WESTROPP did a great service to those interested in old British glass when he published the documentary evidence relating to the Irish glass trade, *Irish Glass* (1913 and 1920). Much light was thus thrown upon the origin and gradual extension or glass-cutting and engraving in Ireland. The main purpose of the present article is to supplement his evidence by bringing together references, from the files of English newspapers and directories, relating specially to cut and engraved glass. These will be found in the numbered appendix, the numbers of which I refer to in my text. It should be explained that the work of tracing these references is by no means complete. Circumstances have sadly interfered with the task, which was begun in 1913. But a fairly close search has been made in all the available London newspapers down to about the year 1745, and of the *London Gazette* to the end of 1800; also in all the available newspapers of Manchester to the end of 1800, of Liverpool to 1786, and of Leeds to 1776. There are serious gaps in almost all public collections of newspapers, and much valuable information may thus have been lost to us. I propose to offer some preliminary remarks upon the nature of these trade advertisements, and then to suggest another way of ascertaining the exact development in the styles of English cut glass.

We may ask how these old trade advertisements ought to be construed. It is, for example, never advisable to put too strict or legal a construction upon the wording of old business notices. They were not written for the antiquarian, but for those who were better acquainted with the trade than we can possibly be. They should be read, then, in a fairly broad and not too exclusive way. It is reasonable to suppose that an article was advertised mainly because it was "curious" or novel, or not yet very common, either generally or in the district where it was advertised. When an article had become widely known, there was no longer any point in advertising it by exact description. Therefore while we get from advertisements a very good idea of a new style or of its period of "incubation," there is not much to be learned about its development, unless in the description some novel feature is included (e.g., Gilding. No. 18.) Again, there is little to indicate the time when any fashion ceased. Fashions in glass overlapped probably more than is generally supposed; and sometimes they disappeared for a while and were periodically revived. To us, then, the advertisements are chiefly valuable as evidence of the origin of fashions or of their first appearance in a particular place. As for directories, they must not be supposed to give, like modern ones, accurate information about the extent of any trade. At first a very small proportion of the London tradesmen appear at all in the directory, and appearance there was probably due to a wish for advertisement. Some glass-cutters never appear in the directories, others appear long after they are known to have been working in the town.

A general view of the information thus afforded gives one a pretty accurate view of the birth of the English cut-glass trade. The finishing of plates for mirrors, coach-windows and the like necessitated grinding and polishing. As long ago as 1698 an "engine" was invented and patented for

"Grinding, Polishing, and Cutting Looking Glass Plates by which Glass is truly Ground and Pollished with the best black Pollish, and also the Borders cut most curiously Hollow, and with a better Lustre than any heretofore done." (*London Gazette*, 14th Nov., 1698.)

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It was, no doubt, in connection with this decoration of plates that a class of artificers known as "glass grinders," sprang up and multiplied in London. In the year 1723 alone thirty-two names of glass grinders and polishers appear in the London papers. From the glass grinder was gradually developed the "scoloper" (No. 4), and finally the glass cutter and glass engraver. Cutting was, no doubt, at first applied to larger objects, like mirror plates and sconces (No. 3); but we know that in 1719 a little scalloping was done on cruet bottles.[1] Perhaps the appearance of imported German cut glasses in 1709, though much resented at the time by the London glass sellers, did something to arouse the ambitions of English glass workers. (Nos. 1 and 2.) By 1727 we get a definite notice of "curious" cut glass and fire lustres (No. 6), and it seems certain that by 1732 cutting was being used to decorate quite a number of the smaller articles of glass (No. 8). The first specific mention of "diamond-cut" glass occurs in 1735 (No. 9); it was probably still a novelty, though the advertisement implies that it had been made at a previous date. "Diamond-cut" refers of course to the pattern; Ravenscroft sold glasses "nipt diamond-ways" in 1677, and in 1752 we read of "diamond moulded jelly glasses." (Westropp *Irish Glass* (1913), p. 20.) The diamond pattern was at this date the hollow diamond pattern, which seems in the advertisements to be its invariable meaning. Later on, in 1735, the first mention of engraving occurs; and "several curiosities engraved on glass" testifies to its being novel at this date. (No. 10.) In 1735 there was only one glass engraver in Ireland. (Westropp, u.s., p. 23.) A notice (No. 11) of 1739 is inserted, because it may possibly refer to the appearance of glasses with internal air-twists or opaque twists; showing, if that be so, their date of appearance in relation to the cut glass. The last time diamond-cut glass is mentioned, so far as is known, is in 1759. (*Appendix* III.) And it may be concluded either that after that date it was so generally made that it was covered by the expression "cut glass," or else that thenceforward its popularity declined. By 1770 a very large increase in the numbers of specialist glass cutters is noticeable; and practically everything in table and household glass was being cut. (No. 18.) The occurrence about this time of glass cutters with German names shows that we owe something to a people who had already practised glass-cutting for very many years.

Upon the general development of English cut glass, as applied to wineglasses, most students are agreed. The hollow-diamond cut glass developed into fluted glass, and the latter into convex-diamond cut glass. But the difficulty is to decide, even approximately, when these changes began to occur. Probably this can be decided only by a reference to the single type of cut glass that was persistently and regularly dated. The cruet bottle, mounted in silver or Sheffield plate, has not been in favour with collectors either of old silver or of old glass. The dates of the styles of cutting on these bottles are known exactly where the mounting is of silver and approximately where the mounting is of Sheffield plate (see Bradbury "Sheffield Plate"). Even a cruet with the bottle replaced in later times generally shows, subject to certain differences in technique and metal, the type of cutting employed at the date of the silver mounting. Of course, it does not follow that the type of cutting applied to a bottle form was necessarily applied to other articles; but its consistent appearance at a particular date is clear evidence that it was then known and being practised. It is almost certain, too, that its experimental application—e.g., to wineglasses—could not be long delayed. The evidence afforded by cruet bottles is that hollow diamond-cut glass was passing out of fashion, at any rate for bottle forms, about 1770. The fluted cut glass period ranged from 1770 to 1800; the convex diamond glass, starting about 1790, passed on into the nineteenth century as a sort of standard for fine cut glass. There are many other details concerning the development of cutting to be learnt from the development of the cruet bottle, and when more is known about them we shall have at our disposal more exact information about the true evolution of glass-cutting during the eighteenth century. But to do this, hundreds of these cruet bottles must be examined and compared, and their features and dates recorded.

The writer, with all respect, cannot help feeling that the late Mr. Hartshorne, in his work on "Old English Glasses," placed the diamond-faceted wineglasses, as a group, rather too late in the English series, and that he placed the change in style to the fluted glasses also too late. We may, indeed, have to consider the claims of some of the earliest wineglasses (of "port shape") with convex-diamond cutting to a place at the end of the eighteenth century.

[1] (See Jackson *Silver Plate* II., p. 840.)

NOTES ON THE ILLUSTRATIONS.

No. 1. A short glass, 5 inches high, engraved with the Jacobite Rose and Butterfly. One of a pair, of which the other is in the Victoria and Albert Museum. The metal is very dark, and it is rather difficult to dissociate this type of engraving from the series of glasses that was brought into existence by the Rising of 1745. It may be noted in passing that these short faceted glasses were *in use* in 1779, when Reynolds painted two pictures of the Dilettanti Society. Mr. Hartshorne placed rose glasses of this type about 1770.

No. 2. A glass with knopped stem. If, as is reasonable to suppose, these glasses are of the same date as uncut specimens of the same shape, we get 1768 as their approximate date, from a datable glass in the Blackburn Museum.

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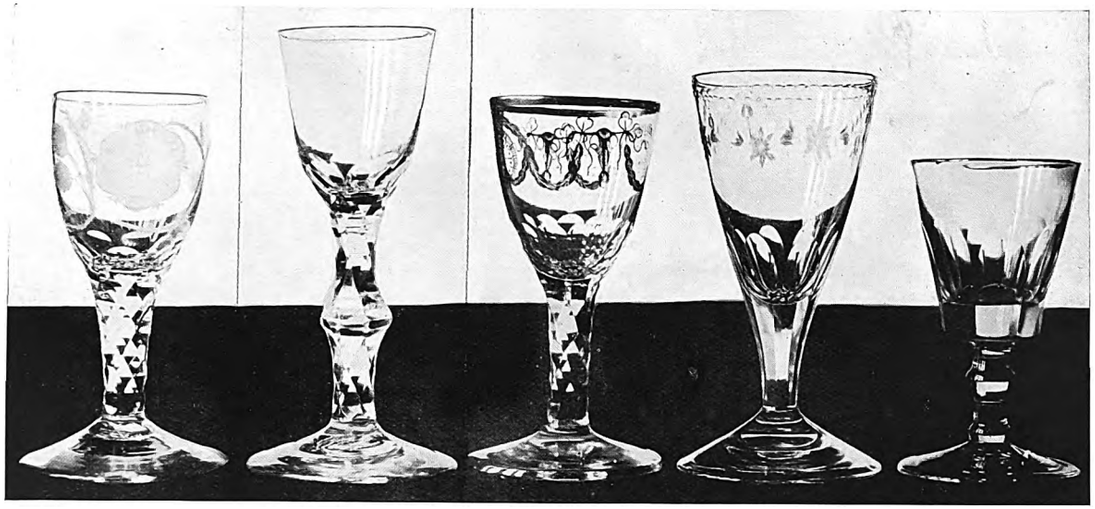

A—Three diamond-cut wineglasses, and fluted wine and port glasses

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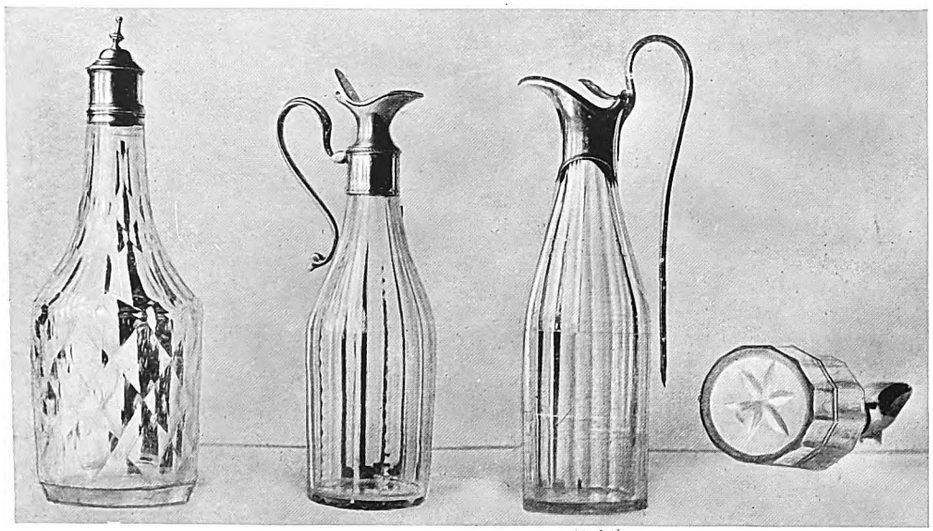
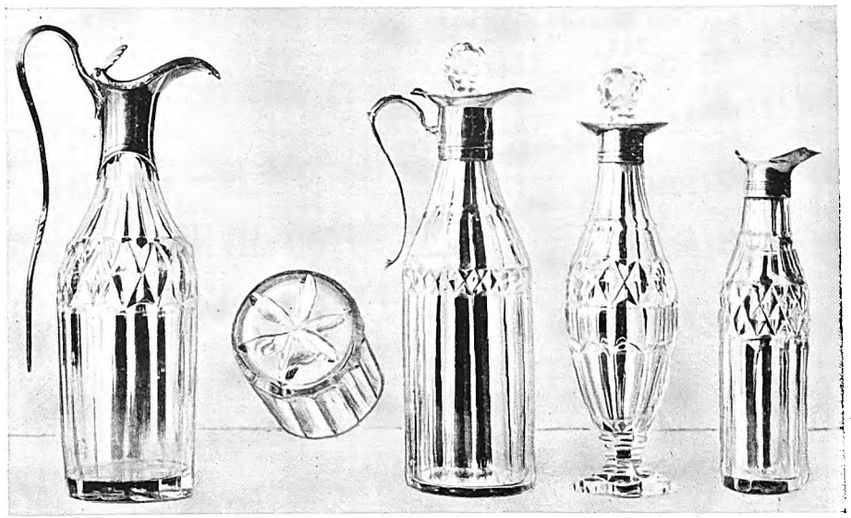
B—Glass bowl, dated 1766. (Miss Canning)

7 8 9 10



C—Diamond-cut and fluted cruet bottles

11 12 13 14 15



D—Cruet bottles, fluted with convex diamond band

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No. 3. A cut glass with gilt (not engraved) decoration. The combination of cutting and gilding seems to be about 1768-1772. Height 5 inches. The pair to this glass is in the Victoria and Albert Museum.

No. 4. A fluted glass, with rather finely engraved wreaths. The type of engraving may be as early as 1775, and the high foot is certainly not typical of nineteenth century work.

No. 5. The later "port" shape, which was in use certainly as late as 1840. This specimen, however, appears to belong to the last years of the eighteenth century. The foot is folded like that of many of the short glasses of this period, and the knops in the stem are rounded and not sharp like the later glasses of the same type. It was probably made in Newcastle, as it came from the cupboard of a Northumbrian family.

No. 6. A cut glass bowl dated 1766. The outside engraved with a hare-hunting scene and with inscription, "May the 12, 1766. E. P." Cut decoration on the rim and base (Mrs. Canning).

No. 7. A cruet bottle of the type in fashion from about 1750 or earlier to 1770. It is diamond cut, and of the same shape as the wine bottles of this period. The silver cap (undated) is much later; the original cap must have been far larger, as the neck is scratched considerably below the base of the present cap.

No. 8. One of a set of fluted cruet bottles (five original and three replaced), dated 1785; silversmith, R. Hennel, London. The rows of oval facets down some of the fluted edges occur on still earlier cruets (1783), and round the rims of dated wineglasses with plain stems (1783) in the Whitworth Gallery, Manchester.

Nos. 9 and 10. Fluted cruets with Sheffield plate mounts, the flutes broken by shallow prisms. Their period is clearly between 1775 and 1795 (see Bradbury, "Sheffield Plate"). Of these No. 8 appears to be the earlier—the plated work is simpler and the base is smooth. The base of No. 10 is shown with a very primitive star cut on the base.

Nos. 11 and 12. Two cruets out of a set (four original and two replaced), dated 1796; silversmiths, P. and A. Bateman, London. The flutes are broken by a broad flat diamond belt. The star on the base is flat and shallow, but well cut. This convex diamond belt can be traced back to 1790 on cruets.

Nos. 13, 14, 15. Cruets, dated 1799, 1800, and 1802 respectively. They show the gradual elaboration of the collar round the neck and of the convex diamond cutting. The scalloped foot of No. 14 can be traced back to 1778.

APPENDIX.

I. English Newspaper Advertisements.

London.

1. October 1, 1709. *London Gazette, Tatler, Daily Courant*:
There is lately brought over a great parcel of very fine German Cut and Carved Glasses—viz., Jellies, Wine and Water Tumblers, Beer and Wine Glasses with Covers, and divers other sorts. The like hath not been exposed to public sale before.

2. October 18, 1709. *Daily Courant*:
Whereas the sale of the German Cut Glasses at Stationers' Hall on the 13th instant was interrupted by the great disturbance there made by some Glass Sellers of London, whereby the auction could not be carried on. The same goods shall be sold in as small parcels as anyone desires, at very cheap rates, at the Black Boy Coffee-house.

3. June 3, 1712. *Spectator*:
"Two round Glass Sconces scollopt" are mentioned.

4. March 10, 1722. *Evening Post*:
Advertisement by Daniel Robinson, of Thieving Lane, Westminster, "Glass-grinder and Scoloper."

5. March 3, 1724. *London Gazette*:
Joseph Codogan, St. Giles in the Fields, "Glass Scolloper," is mentioned in a list of insolvent debtors.

6. October 27, 1727. *Daily Post*:
The stock in trade of Mr. William Watkinson, Chinaman, will begin to be sold this day, consisting of all sorts of drinking glasses, sweet-meat glasses, jelly glasses, salvers, decanters, and all other sorts of glasswares, &c.
N.B.—His fine old China, together with his stock of Curious Cut Glass and fire lustres, &c., will be sold by auction.

7. March 4, 1728. *Daily Post*:
To be sold (*inter alia*) "a great variety of chrystal Cut-Lustres."

8. August 5, 1732. *The Craftsman*:
Three doors below Slaughter's Coffee-house in St. Martin's Lane, will be sold very cheap a parcel of fine chrystal cut glasses, lustres, sweet-meat glass, and all other sorts of glasses and china ware, the owner leaving off trade.

9. January 11, 1735. *London Evening Post*:
To be sold at the Glass Sellers" Arms, Fleet Street, "a great variety of Flint Glass, Diamond-cut and Plain, the finest ever made."

10. August 30, 1735. *Daily Journal*:
To be sold very cheap, China Ware . . . at the Glass Sellers' Arms, next door to the Globe Tavern in Fleet Street. Where are to be had the best Double Flint Glass, Diamond-cut and Plain, with several curiosities engraved on Glass. The lowest price is marked on each piece.

11. June 19, 1739. *General Advertiser*:
Richard Dawson and Comp., Chinamen at the Tea and China Warehouse, the corner of Chancery Lane in Fleet Street . . . (sell) the newest sorts of Double-flint Drinking Glasses and Desert-Glasses; with several curious pieces of Wrought Glass.

12. July 20, 1739. *Daily Post*:
Scalloped Desert Glasses, &c., are only sold cheap by the Maker, Jerom Johnson, at the Glass Shop in Duke Street, near Lincoln's Inn Fields, and Lustres if Gentlemen or Ladies please to bespeak them are done to the utmost perfection. N.B.—There is likewise to be sold cheap the most magnificent Lustre that ever was made in England.

13. March 6, 1740. *London Evening Post*:
Charles Green, at the new Tea and China Warehouse, the corner of Barnard's Inn, near Castle Yard, in Holbourn, sells . . . great variety of the newest pattern of Drinking Glasses, fine Diamond-cut Glasses for Desserts, &c.

14. December 21, 1742. *Daily Advertiser*:
For Cut Glass.
At the entire Glass Shop, the Corner of St. Martin's Lane in the Strand, the right and most curious Lustres, new fashioned Salts, Diamond-cut and scalloped Candlesticks, Decanters, Plates, Dishes, Bowls, Basons, Cups, Saucers, Middle-stands, Dessert Glasses, all cut, scalloped and flowered Glasses, shall always be sold cheap by the Maker, Jerrom Johnson.

15. May 16, 1744. *Daily Advertiser*:
To be sold at 7d. per lb., at White's China and Flint Glass Warehouse, opposite the King's Arms Tavern in New Bond Street, a large parcel of Wine, Beer, and Water Glasses, some Jelly and Sillabub Glasses, Quart and Pint Decanters, likewise several large Globular and Bell-fashioned Glass Lanthorns, proper for large Stair-cases, &c. Where likewise is sold at the lowest prices . . . plain flint, flowered and diamond-cut glasses.

16. September 2, 1745. *Daily Advertiser*:
Jerrom Johnson advertises "fine scalloped lustres."

17. March 28, 1770. *London Gazette*:
To the Glass Cutters.
Wanted a journeyman that can work neatly at the underhand escalloping tool. Apply to Mr. Cadman, Glass Cutter, in Holiday Yard, Ludgate Street.

Manchester.

18. September 19, 1772. *Manchester Journal*:
Now selling by hand at the Exchange, Manchester, by C. Haedy, Glass-Cutter, from St. Clement's Inn, Foregate, near Temple Bar, London,—his stock in trade, consisting of a great variety of cut, engraved and gilt Glasses, fine Pyramids, cut Decanters, cut jelly Glasses, smelling Bottles, great variety of Girondoles, Cream Ewers, Ladies' Toilets, cut Candlesticks, Cruets and Castors, the Frames all glass, cut Wash-hand Glasses, Glass Pictures, Laperne, cut Salvers, Water Crafts, Syllabubs, Sweetmeats, Tumblers, Chandeliers, Bottles, Tapers, Salts, blue Stands, Prisms, Lamps, &c., Toys for young Ladies and Dressing Glasses.

19. November 1, 1785. *Manchester Mercury*:
S. Benedict, Glass manufacturer, arrived from London, at the Exchange, Manchester, with a large quantity of all kinds of Cut Glass in the present fashion, all sorts of Girondoles and Candlesticks. Likewise Dishes, with all sorts of Ornaments for mantle pieces and every other article too numerous to insert; where he will sell at the lowest rate. N.B.—His stay in town will be only a few days.

20. January 29, 1788. *Manchester Mercury*:
To be sold, just arrived from London, Wine Glasses and Decanters, very neatly cut and engraved.

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21. December 22, 1795. *Manchester Mercury*:

Atherton and Whalley,

CUT AND ENGRAVED GLASS MANUFACTURERS, beg leave to inform the Ladies and Gentlemen of Manchester and its Environs that they have opened a shop at No. 3, Market Street Lane, where, having laid in a large and elegant assortment of ornamental and plain goods, they hope to be able to accommodate them . . . with every article in the above line. N.B.—GLASSES OF ALL SORTS CUT TO ANY PATTERN.

Liverpool.

22. April 17, 1767. *Liverpool Advertiser*:

Just opened in the Old Church Alley. The Warrington wholesale and retail Warehouse. Where are sold on the most reasonable terms . . . DOUBLE AND SINGLE CHRYSTAL FLINT; CUT, FLOWERED and Plain Glasses of all sorts whatsoever. . . . Josiah Perrin and Co.

NOTE.—In the Liverpool Directory of 1769 appear: Josiah Perrin & Co., Warrington Glass Warehouse; and in the Warrington Directory of 1816: Perrin, Geddes & Co., Bank Quay Glass Works. The Perrins appear to have come from the West Country, and in 1734 John Perrin was a glassmaker at Bristol.

23. Articles included in sales. *Liverpool Advertiser*:

March 31, 1775.—A fine set of cut dessert glasses.

November 24, 1775.—Three Pier Glasses Gilt.

November 28, 1777.—A handsome assortment of elegant plain and cut glass.

January 29, 1779.—A few small lots of cut glass.

" " A set of fine cut dessert and finger glasses.

April 30, 1779.—Just arrived from London, wine glasses and decanters, very neatly cut and engraved.

November 19, 1779.—A curious assortment of fine cut glass.

Sheffield.

24. September 29, 1797. *The Iris or Sheffield Advertiser*:

James Allcard, Sheffield, has got in a fresh assortment of China Glass and Earthenware, consisting of . . . cut, flowered and plain glass.

II. ENGLISH CUT GLASS SPECIALISTS (Eighteenth Century).

London.

1739-1745. Jerrom Johnson (see Nos. 12, 14, and 16 above).
1768-1770. Thomas Dodd (directories).
1770. Mr. Cadman (see No. 17 above).
1771-1778. Charles Allison & Co. (directories).
1772-1800. C. Haedy (see No. 18 above).
C. & D. Haedy (directories).
J. Haedy
1774-1780. Herman & Dederick Ayckbowm (Directories).
1774-1778. Thomas Powell (Directories).
1776-1798. Anthony Gerner (Directories).
1776. Handcock (Westropp " Irish Glass ").
1778. James Brooks (Directories).
Adam Dennis (Directories).
Joseph Goodchild (Directories).
Thomas Jackson (Directories).
1781-1800. John Blades (Directories).
1785. S. Benedict (see Nos. 19 and 20 above).
1798. Hancock & Shepherd (Directories).
Hewlett & Hunt.
Apsley Pellatt.
Thomas Price.

Warrington.

1767-1800. Josiah Perrin (Directories; see No. 22).

Birmingham.

1770-1800. Isaac Hawker (Directories).
John Hawker (Directories).
1781-1800. Hughes (Directories).
Hughes & Harris (Bradbury *Sheffield Plate*).
1794-1800. James Smart (Bradbury *Sheffield Plate*).
Jones, Smart & Co. (Directories).

Sheffield District.

1779-1799. John Dixon of Whittington (Bradbury).
1785. Widow Cross (Directories).

Liverpool.

1777. Joseph Fogill (Directories).

Manchester.

1794. Joseph Ivory (Directories).
1795-1800. Atherton & Whalley (No. 21; Directories).

Newcastle-on-Tyne.

1782. Thomas Alexander (Directories).
1782. Isaac Levy (Directories).
1787. Robert Hudson (Directories).
1795. E. Jackson (Directories).

The above are known as specialist glass cutters, but after a certain date all flint glass houses would employ glass cutters of their own.

III. EXPORTS FROM ENGLAND TO IRELAND mentioned in Irish Newspaper advertisements.
See Westropp *Irish Glass* (1920), p. 143.

1747. Flowered and Plain wineglasses, &c., and diamond-cut salts and cruets.
1751. All sorts of wineglasses, &c., cut with any pattern or foliage.
1759. Diamond-cut and scalloped bowls and dishes, flowered decanters, beer, cyder and wine glasses diamond-cut.
1765. Plain cut and flowered drinking glasses.
1769. Plain, flowered, enamelled, cut and gilt drinking glasses.

REVIEWS

The Old-World House. By HERBERT CESCINSKY. 678 pp., 700 pl. 2 vols. (A. & C. Black, Ltd.) £3 10s. net.

This work, each volume of which turns the scales at 4 lb. 6 oz., is also weighty in a way in which no merely compiled treatise on the subject of furniture and decoration (and we have had indeed a goodly crop of such during the past few years) could possibly be, no matter what its avoirdupois. Its author has written it as a guide for those who aim at equipping their homes with English furniture of the seventeenth and eighteenth centuries. To adventure in search of the authentic beyond that epoch would be, he thinks, but to invite trouble and to raise an insoluble problem of " setting."

Mr. Cescinsky's practical knowledge of the craft of cabinet-making, his familiarity with the types of tools used for various purposes, and with the signs by which that use may be established, his mastery of the historical development both of structure and taste, all stand him in good stead in his task of instructing the reader who seeks, in a modest way, to become "a collector." Any possible captiousness on the part of the critic is disarmed by the avowal that the author claims not to act as guide to the advanced collector, but rather to clear the path for the average home-maker who, while he can scarcely hope to fit himself to detect unerringly the fraudulent, will at least after study of this work be conscious of an increased understanding and appreciation of the genuine. For such readers Mr. Cescinsky's book is informative in the highest degree, for its message wells up from a deep fount of knowledge, and is presented with a clarity and straightforwardness which must appeal especially to those whose efforts to secure guidance have in the past been baffled either by works of too profoundly erudite a character or else by mere word-stringing that adds nothing to knowledge and is quickly forgotten.

Not the least useful portion of the book is that which deals in detail with the decoration

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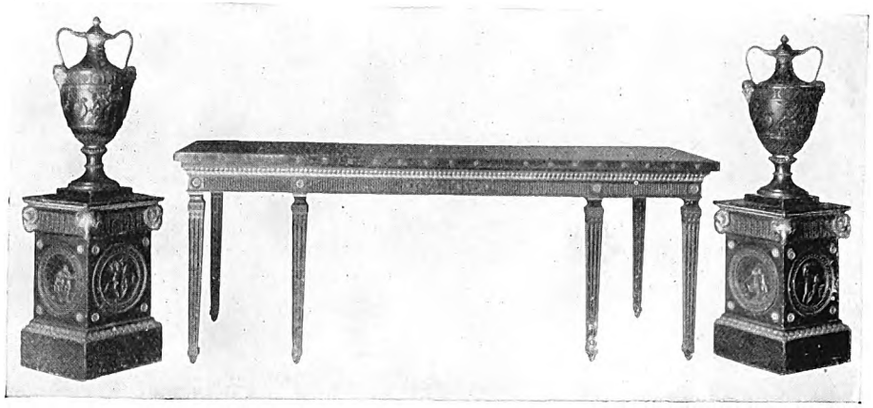

A—Sideboard Table, Pedestals and Urns, from Sir Watkin Williams-Wynn's House at 20 St. James's Square, painted and parcel gilt; c. 1772

B—Mahogany Armchair in the manner of Robert Adam, c. 1770

C—Painted Pedestal designed by Robert Adam for Sir Watkin Williams-Wynn at 20 St. James's Square, 1772

Reviews: The Old World House, its Furniture and Decoration

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and utilitarian equipment of the various portions of the house, with the installation of such fittings and fitments as may reconcile modern ideas of comfort and the cult of "old-world" charm. This section also contains good advice about the treatment of woodwork and ceilings, the choice of floor coverings, and, in fact, the determination of the hundred-and-one details that go to the final evolution of a home in which every prospect pleases, even if the architect be vile. Here, again, the author's working knowledge—this time as an architect—proves invaluable, for he is able to exhort his readers as to how to circumvent the knavish tricks of certain architects, how to induce them to modify the proportions of an ill-designed room or to alter a wrongly pitched ceiling; and at the same time he makes it amply clear how these feats may be accomplished. Indeed, so admirable are the comparative illustrations that those who have assimilated them should find small difficulty in coping with and counteracting even the most unenterprising of professional decorators.

The second half of the work is devoted almost entirely to a study of the development of English furniture from the opening of the eighteenth century to its close, and to consideration of the woods and polishes employed. If among the copious illustrations there occur a number which, save by a stupendous stroke of good fortune, none but the most opulent of collectors could hope to acquire, and if here and there amidst the text a split infinitive occurs, such lapses can but be attributed to zeal. The plates are excellent, and the only price we have to pay for having so generous an allowance of them is the trouble due to their occurrence anywhere save facing relative matter. Three illustrations proper to the chapter on Robert and James Adam are reproduced herewith.

An unusually handsome cover has been given to the work, which, in the language of the prospectus, is described as "bound in quarter morocco with gilt top, full library style."

L. G.-S.

Inigo Jones, by STANLEY C. RAMSEY; **Hawksmoor**, by H. S. GOODHART-RENDEL; **Vanbrugh**, by CHRISTIAN BARMAN; **Chambers**, by TRYSTAN EDWARDS. **Fischer von Erlach**, by H. V. LANCHESTER. **McKim, Mead, and White**, by C. H. REILLY. Each about 27 pp. + 35 pl. (Benn Bros.) 10s. 6d.

These six volumes are the first of a series dealing with the "Masters of Architecture." Of the four first-named above, each contain thirty-five photographs, of quite remarkable excellence, by Mr. F. R. Yerbury. Again and again he has succeeded in finding a new and startlingly effective point of view of some well-known building, framing it in trees, or looking at it through the arch of a bridge. Somerset House, Greenwich Hospital, the Banqueting Hall, Castle Howard, Spitalfields Church—all these familiar façades acquire a new beauty in his skilful hands. Only one out of all these illustrations is open to criticism: the view of the staircase at Ashburnham House, where one would prefer to see the whole height of the graceful columns.

The essays which preface each volume are comparatively short, and the first four authors have written of their respective subjects in different ways. On the whole Mr. Edwards is the happiest in adapting himself to such limited space, his criticisms of Chambers and of Somerset House being clear, logical, and extremely readable. Mr. Barman is perhaps infected by the genius of Vanbrugh, and there is something of the grandiloquence of Blenheim in his otherwise attractive study of one of the strangest characters in architectural history. Mr. Ramsey's essay is full of thought, but he wanders off into various problems that he does not quite solve. His speculations as to Inigo Jones' indebtedness to Palladio, and his views on the relative influence of Baroque on Jones and on Wren, are well worth reading. (This essay contains some slips in the use of Italian names, which should be corrected in a future edition.) Mr. Goodhart-Rendel is as brilliant and amusing as usual in writing of Hawksmoor, but makes a rather unnecessary attack on Fergusson, who, after all, is the father of modern architectural history and criticism. Wren does not appear in this first batch of "Masters," perhaps because his life and work have been described in many books of late. If he is included, there will be something to say in reply to the writers in this series, each of whom is jealous to enhance the reputation of his "Master," often at Wren's expense.

The volumes on Fischer von Erlach and on McKim, Mead, and White differ from the four already described in two respects: they treat of architecture abroad, and they are not illustrated by Mr. Yerbury. Each contains a well-selected series of plates, admirably reproduced from excellent photographs. But there the similarity ends, and there is a striking contrast of treatment in the two introductory essays. Mr. Lanchester gives us a very penetrating study of the origin and nature of Austrian Baroque, as well as an adequate description of the works of its chief exponent. Of all the six writers in this series, he has best achieved the difficult task of covering much ground in few pages, and his essay is a model of its kind. He contrives to interest us in his period as well as in his architect, and he gives all salient facts without trivial details or irrelevant theorizing.

M. S. B.

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Athens, its History and Coinage before the Persian Invasion. By C. T. SELTMAN. xx + 228 pp. + 24 collotype plates and 75 figures in the text. Cambridge (University Press). 42s.

Mr. Seltman has already made a name for himself as a careful and methodical student of ancient numismatics according to the most modern methods. His "Temple Coins of Olympia" is an invaluable example of the arrangement of a long series of coins in chronological order by the evidence of die-sequences; that is to say, when three coins are struck, one with two dies A, B, another with dies B, C, and a third with dies C, D, it follows that they are connected in sequence; though whether the A, B coin or the C, D coin came first in time is another question, which as a rule only an eye trained in style can decide. He has now employed this method on one of the most difficult of all series, that of Athens before the Persian Wars; and no praise can be too high for the way in which he has marshalled his material. But he has attempted much more, and achieved a great deal of what he has attempted. For instance, he has proved, what some others had hesitatingly begun to think possible, that an interesting series of coins with heraldic badges (so-called "Wappenmünzen") belongs to Athens, and preceded the famous "owls," and he has attempted to connect these badges with definite Eupatrid families. He has proved the existence of a mint of "owls" in Paeonia. He has made the ingenious suggestion that the famous ten-drachm pieces are not memorials of Marathon or Salamis, but were struck to supply the demand for the dole of ten drachms apiece which was received by the Athenian citizens for three or four years from the produce of the mines of Laurium, until Themistocles persuaded them to sacrifice this privilege. (Oh for a Themistocles at the present day!) As there were some 30,000 recipients of this dole, it is rather astonishing, if Mr. Seltman is right, that of the 90,000 to 120,000 pieces which were necessary only nine specimens should have survived. It will be easy for any critic to find rude facts which make some of his suggestions less acceptable than ingenious; and it will be difficult to avoid the impression, formed by the present writer when he had the privilege of reading the proofs, and strengthened when (quite contrary to etiquette) he reviews the book in its handsome completed form, that Mr. Seltman would have often convinced more if he had tried to prove less. The dangerous thing about this kind of work is its seductive influence on the untrained mind of the young student. But those who know how to use it cannot be anything but grateful to the author for his labours. G. F. H.

Porselein—Chineesch en Europeesch Porselein. Door J. G. A. N. de Vries. 121 pp. + 20 pl. The Hague. (W. P. van Stockum en Zoon.)

This book of chat about a collection of porcelain is not to be taken too seriously. It contains a good deal of interesting information, presented in no very methodical manner, especially on the subject of the trade in Chinese porcelain carried on during the seventeenth and eighteenth centuries by the Dutch East India Company. Possession of a number of specimens of porcelain of this class led the writer to ransack the archives of the company in search of entries bearing upon the subject. We learn, for instance, that the company had "tekenaars" (designers) in China to supply the Chinese painters with European designs for the decoration of table wares for export to Holland and to superintend their operations, and that they imported coffee-cups for the Turkish market. They repeatedly complained to their agents that they were being outbidden in the trade by their rivals from Denmark and Sweden, which explains the relatively large quantities of "India china" to be met with in these countries. The illustrations of curious pieces in the author's collection will be of interest to those who care for these manifestations of the prostitution of Chinese art. The second half of the book is taken up with discursive notes on European porcelain, of which the value may be gauged by references to "Kandler," to "Orzy de Fulvy" and to "Sadley of Leeds" as inventor of printing on pottery. B. R.

MONTHLY CHRONICLE

MR. A. F. KENDRICK.—The Textile Department of the Victoria and Albert Museum has a position on the Continent that is not quite appreciated by the British public. In its variety and wealth it far transcends in importance any collection of the same nature. Most of the credit for this is due to the parental care which has been showered on it in past years by the keeper, Mr. A. F. Kendrick, whose resignation, for reasons of health, has just been announced. Mr. Kendrick has been for many years an active participant in the work of the BURLINGTON MAGAZINE, and he has never spared himself personally when his advice has been asked. But it is to the Textile Department that the chief labours of his life have been given. His great archæological knowledge was entirely applied to his work, and he was never one of those to lock up his scholarship in water-tight compartments. Never can there have been a more devoted public servant. He never stopped working. Always the last to leave the office, he continued his researches all the evening, and his holidays spent upon the Continent were invariably devoted to increasing his knowledge, and as a result, the efficiency of his department. On public grounds his enforced resignation is deeply to be deplored. But in a more intimate way his departure will be regretted. For all his eminence as a scholar,

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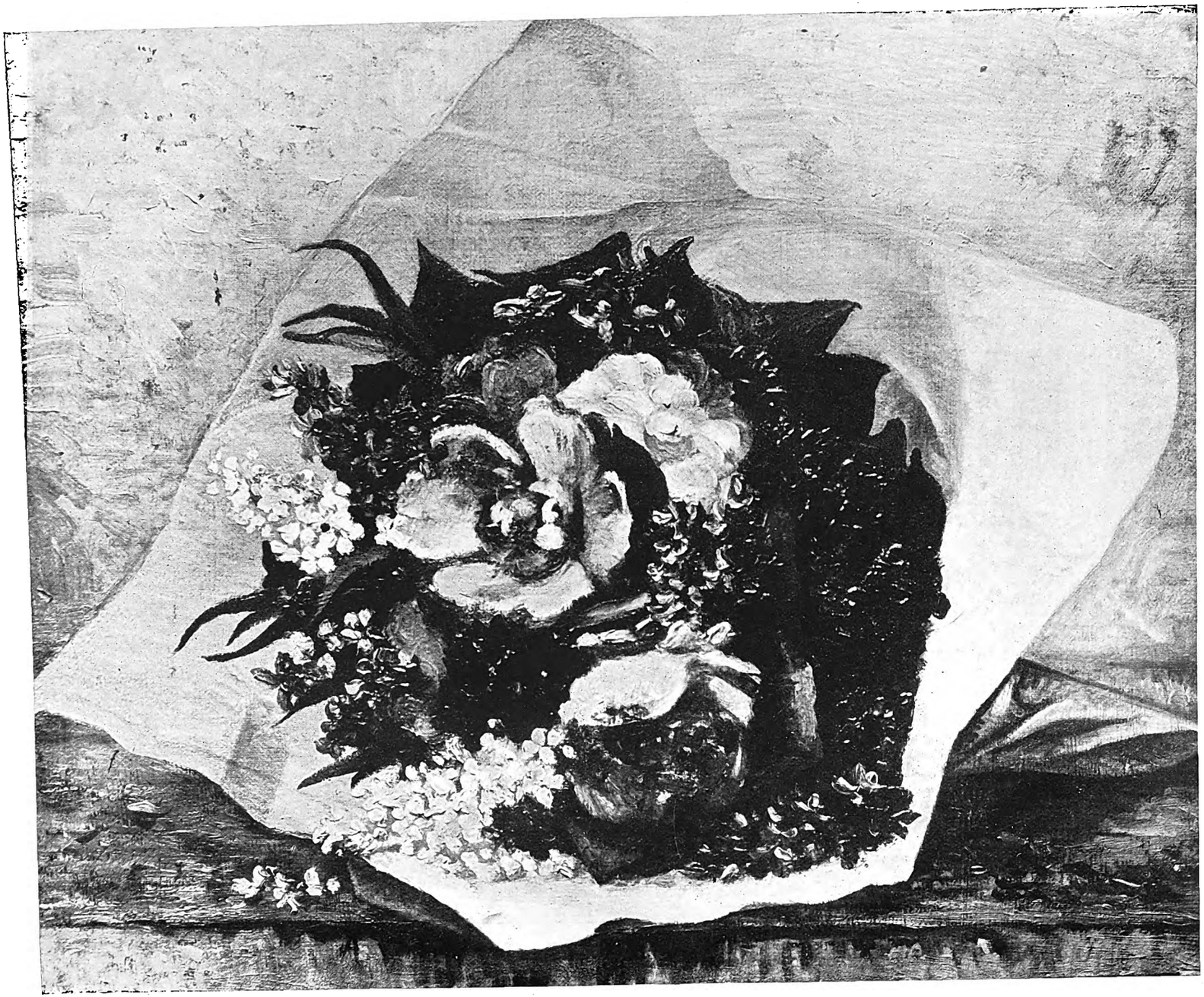

A—Le Bouquet de Fleurs, by Cézanne. Canvas, 38 cm. by 46 cm.

Monthly Chronicle: Plate I. Cézanne at the Goupil Gallery

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none was more gentle to a pupil, if he had his heart in his work. He is himself always rigidly accurate, and inaccuracy in others really hurts him. But he is the most forgiving of men, and eventually the most slovenly-minded of mortals developed habits of comparative accuracy, if only to avoid torturing his wounded spirit. No chief could have been more anxious to help on his juniors, both by excessive praise of their jejune efforts and by writing the greater part of the articles that were subsequently to appear under their names in learned magazines. He had an unflinching memory and could always retail to an enquirer all the references of which he stood in need. Nobody was ever less of life-destroyer. Under his wand the dreariest piece of research became invested with holy glamour and he took all the dinginess out of routine. Few men can have ever been so little handicapped by eccentricities themselves or so easily able to overlook them in others. One young art student, at any rate, will always remember him as a perfect teacher. But, after all, it is only one part of Mr. Kendrick's career that now comes to a close. It is good to think that though he relinquished his duties of keeper, duties which his moral standard made far more arduous than was necessary, his great talents and unfailing enthusiasm remain at the disposal of the public. Readers of this journal will be glad to know that he has no intention of deserting our pages. Let us hope that his increased leisure will enable him to contribute more frequently than ever. F. B.

CEZANNE AT THE GOUPIL GALLERY.—Cézanne's works show from the very first a strangely independent and positive character. None the less, the change from his early to his middle and late periods is very marked. His early works have hardly ever been seen in England—not, I think, since the Post-Impressionist exhibition of 1911. Cézanne as he is generally known here, is the Cézanne of the fully developed middle and late periods. Those who are familiar with Cézanne in this sense will have something of a shock when confronted with the three early works now on view, with a large number of most interesting pictures by modern artists, at the Goupil Gallery Salon. These three works we reproduce on PLATES I and II. A good many examples comparable with the two heads exist, and are known here at least by reproduction, but I confess I have never before seen any work by Cézanne which quite matches the *Bouquet of Flowers*.

In the heads we can recognize how much Daumier must have affected the youthful Cézanne. In the *Bouquet* he is clearly looking rather to Courbet. It is Courbet who is responsible for a realism which accepts the object as a separate unit, and admits the interplay of relations only as a modification of that fundamental datum. It is therefore of peculiar interest in Cézanne's *œuvre*, for it shows exactly what all along remained the issue between him and his Impressionist friends. On the one hand he had to have the bony structure which the acceptance of the object as an entity had given to all early art; on the other hand he desired intensely that continuity of texture which the Impressionists had gained by abandoning the idea of the object. It was this apparently impossible conciliation which was the cause alike of his torment and his triumphs.

Here we see, more than anywhere else perhaps, that the point of departure is the older realism, and not the new Impressionism. He has here already his feeling for the density and mass of objects. The forms of the flowers are stated with such vehemence that they lose their most obvious quality of fragility and evanescence. The paper which enfolds them also gains, under this emphatic statement of its plastic relief, an unnatural weight and resistance. But when he comes to the background, this very insistence on the objects causes him to break his rhythm and to lose all continuity of texture. Like all the rest of the picture, it is exquisite in colour—already Cézanne has found his fundamental colour harmony—but it has no recognizable relation with the rest. It really is a background according to the old-fashioned usage—a vague, non-committal statement which fills the canvas where nothing particular is to be said. This is just what Cézanne elsewhere expressly avoided. More than any other artist—more even than Rembrandt—he conceived that the plasticity of the whole vision must be equally realized throughout, that at no point must there be any gap in the sequence of plastic relations, and that in consequence there could be no possibility of leaving any relation vague or uncertain to the apprehending imagination.

The *Bouquet of Flowers*, then, is peculiar among Cézanne's works in that the objects are realized in greater isolation from their surroundings, and that the continuity of the plastic movement is not equally maintained throughout. It is none the less a fine work; already it shows, and perhaps for the first time in his *œuvre*, his characteristic sense of colour, his feeling for greys composed of degraded blues broken by warmer notes—that special feeling for the vibration of colour over a surface which gives, even to his most nearly monochrome work, its strange intensity.

The two heads must, I think, be earlier. Here, though we should know the artist to have been a fine colourist—how rich and sustained, in spite

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of their simplification, are the warm reds and ochres of the flesh, and how splendid the contrast with the greenish note of the blacks—we get no hint of those special researches into colour changes as evocative of plastic movement which are already beginning to dawn on the painter of the *Bouquet*. Here he is not essentially more modern than Daumier or Manet. He splashes his few vigorously synthetic tones on to the canvas with an almost brutal assurance. It is curious that one who started with such a love of the fullest possible impasto should have ended by painting in oil almost as though it were water-colour. He never seems to have had any temptation to revert to a heavy paste. His development in this respect is almost the exact inverse of Rembrandt's. ROGER FRY.

MODERN FRENCH PAINTING.—Messrs. Lefèvre and Son and Mr. Alexander Reid conclude the unsigned preface to their illustrated catalogue with a hurried gesture of piety to the memory of Cézanne. So much has this gesture become a matter of routine that poor Cézanne's acute accent has worn off in the process. His shade will probably, in due course, communicate with Sir Conan Doyle in a monosyllable. As nothing in nature is wasted, the missing accent is being utilized by our native art teachers, who, ever since the nineties, continue, for reasons best known to themselves, to dower therewith the *particule* in the name Degas.

May it be permitted to a brother-augur to exchange with Mr. Konody, the writer of the smaller preface, the wink of comprehension. Unlike the more slip-shod of our national critics, Mr. Konody writes with care, and he disarms by the impression he gives that he knows when he is writing nonsense. He never assumes the pontifical authority of our own premier arbiter inelegantiarum. Let us take his Giotto gadget. I know Giotto rather well, and, odd as it may seem, at first-hand. Now, what is the characteristic of Giotto? His ability to express emotion of the most poignant kind in a realistic manner. His angels of the entombment not only fly like swallows; they are really blubbing, fit to break their little hearts. Consequently they break ours. Some of us like a good cry. But neither Paris nor Bloomsbury, to give the devils their due, are by way of blubbing. So that when Mr. Konody drags in Giotto apropos of Marie Laurencin ("divine insurgent"), of Vlaminck, and of Picasso, he can only be said to blaspheme. Or, to use the French ultimatum, "*Alors, c'est qu'on se f——du monde!*" I am aware that Mr. George Moore objects to French quotations in English prose, but we are not all of us exposed to the same dangers as Mr. Moore.

As a lover of French art, past, present and to come, I would suggest that the present attack on John Bull is organized on wrong lines. Let Mr. Konody and the dealers read through, for example, from cover to cover, to-day's (November 13, 1924) *Times* Literary Supplement and remember that that represents fairly the standard of culture in England to-day. By a process of levelling up, the boundary between literature and journalism has been effaced. Art critics will forget at their peril that the readers of the *Times* Literary Supplement, and suchlike, form the audience that they have, I will not say to convince, but at least to interest and to inspire with something approaching respect.

However, it is the novel and not the jacket that is the thing. If you want to conquer a country you do not attack with third-line reserves. And Messrs. Lefèvre and Son and Alexander Reid have several times made the mistake of setting before us, as masterpieces, with all the Persian apparatus thereto pertaining, some very small change, mixed up with undoubted masterpieces of great value and importance.

Matisse, for instance, is a great painter, as his exquisite view of an avenue from inside a motor proves. The delicious window at Nice is a motive that he has made classic. These things are important pictures—infinity represented with the greatest economy of means—stable decorations, eternally alive. But Numbers 20 and 21 are null, and their exhibition a good example of the kind of artistic, commercial and international mistake that I deprecate.

Segonzac, on the other hand, is faithfully represented, since all his paintings illustrate the most unintelligent use imaginable of the medium of paint. Let us turn for a moment to decent standards of painting at the Exhibition of the Magnasco Society at Agnew's. Let us look at Cantastoria (9), at the beetle-green coat of the man in the middle distance, a step down, with his back to us. Let us look at the party of tresette in the Ridotto by Pietro Longhi (15), at Canaletto's landscape of Greenwich Hospital (22), at the treatment by Alessandro Longhi of Lord Lascelles' portrait of the Procurator Mocenigo (25), and see what oil-paint can do. And then look at these unhappy, viscous masses of colourless, undigested paint that threaten to lurch down the wall from M. de Segonzac's canvases. It is curious how soon conclusive experiences are forgotten. One would think the example of Courbet's decomposition had been sufficient.

Picasso's *Enfant à la Colombe* has feeling and movement as a drawing, but nothing has been added, to what the photograph gives, by its execution in oil-paint. And since we are talking of art produced in Paris, Picasso is certainly not a patch on Poulbot, or Genty, or

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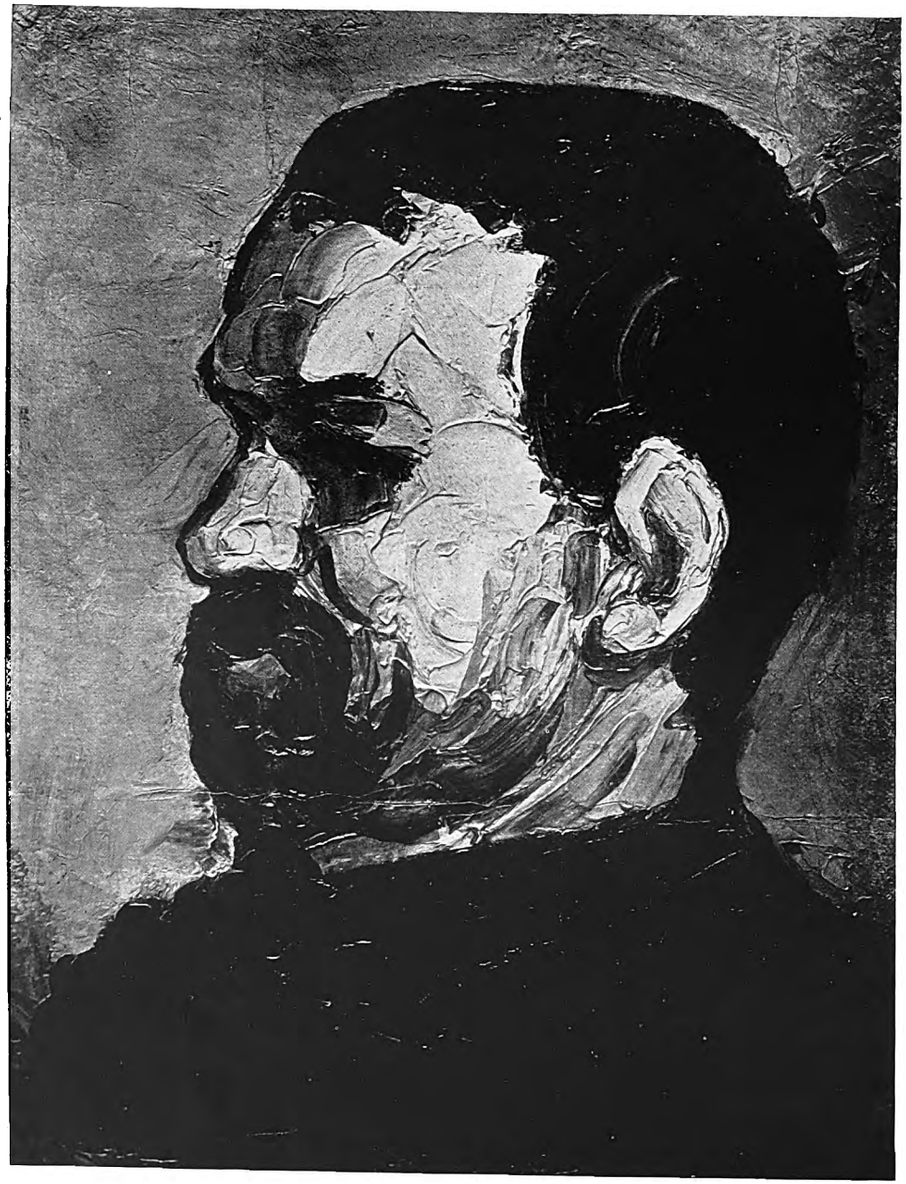
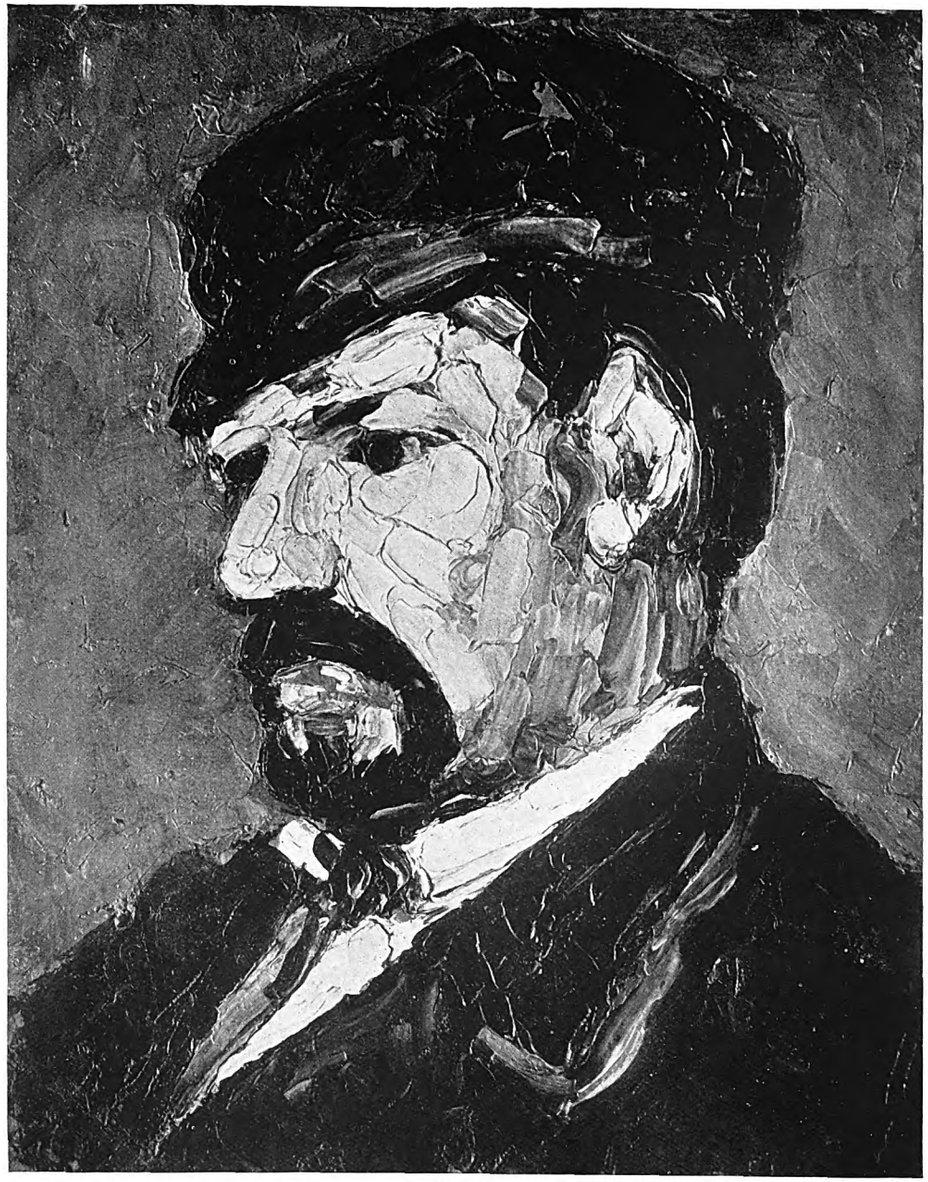


B—Portrait d'Homme, by Cézanne. Canvas, 39 cm. by 30.5 cm.



C—Portrait d'Homme, by Cézanne. Canvas, 40.6 cm. by 33 cm.

Monthly Chronicle: Plate II. Cézanne at the Goupil Gallery

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Métivet, or Falké, or Arnac, or Kern, or the amazing Laborde. The extraordinary barrenness of the Moreau-like example (27) of Rouault suggests, I am afraid, that the style by which he is more generally known is only the same deadly barrenness in an aggressive form.

Dufrèsne's *Enlèvement d'Europe* is funny without being witty. There seems hardly enough to it for a large canvas. It might do for a café. The Dufy is not up to Mr. Walter Taylor's really wonderful example at the London group. Vlaminck is a more coloured and smarter Segonzac; Marchand dignified and solid in his sombre way. Derain is exquisite in number six, the scale that suits him best, as it did Constable and Corot. Braque is occupied with quality, and finds salvation in a delicate and exquisite economy of means. Such learned execution confers a sort of magical interest on whatever he touches. Friesz and Utrillo are perhaps, with Matisse, the most spontaneous and powerful talents. Utrillo's *Rue Saint Vincent, Montmartre,* is perhaps the most perfect canvas here. Vuillard, of whom there are two beautiful examples, Bonnard with a not very characteristic one, and Roussel with *toute la lyre* belong to another period of thought. They are not very relevant to this exhibition, nor it to them. Marquet's sane and brilliant achievement needs no (literary) stars to guide us. It speaks for itself.

On the whole, the quotations from the French critics, who are, one and all, what is called in the feuilletons " absolutely brainy," make the painters appear, to quote Monsieur Salmon, " sweetly reasonable " by comparison.

WALTER SICKERT.

MESSRS. YAMANAKA AND CO.—The exhibition, opened on 10th November, at the Galleries in Bond Street, has much to satisfy both the ceramic enthusiast and the student of Chinese art and archæology in general. To the former, probably no piece will appeal with greater force than a Sung wine-pot complete with top and stand. It is a marvel of artistry combined with technical achievement, and its delicate modelling and beautiful *ying ch'ing* glaze would be hard to match. Among the other early specimens, an ovoid-bodied vase with slender neck expanding upwards to a funnel mouth is specially admirable. Perhaps the catalogue description likening its bluish celadon glaze to an emu egg is the nearest one can get in words, but it must be seen and handled. Two small tripod vessels, having fat whitish glazes and greyish-blue decoration, are interesting forerunners of Ming blue-and-white. Probably somewhat later is a vase showing the same shade of blue, but more elaborately painted. It is attributed to the Yüan period. Some of the blue-and-white pieces inscribed with Ming *nien-hao* certainly belong to the succeeding dynasty. One, a box to hold the vermilion-pad for seals, is embellished inside and out with well-drawn figures, including a picture of the Taoist adept whose staff turned into a dragon as he threw it into the air.

A number of relics belonging to the first few centuries of our era are of archæological value, as well as being, some of them, things of beauty. Standing within an alcove framed with tomb-bricks, are two pottery female figures, each about 30 inches high, and the little that is known about Chinese costume between the Han and the T'ang encourages an attribution to that intermediate period. Speculation is aroused by the wand or staff grasped by each figure. One is topped with a bird form, and the only thing of the kind known to the present writer is the pigeon-staff permitted from very early times to octogenarians as an honorific emblem of longevity. The other might reasonably be identified as the scratch-back to which some have traced the origin of that perplexing object, the so-called *ju-i* sceptre. May not the figures represent handmaids attendant on the occupant of some tomb while holding objects of his daily use?

The tomb-brick arranged by Messrs. Yamanaka as a lintel for the alcove is stamped with highly interesting designs. In the centre is a *t'ao-t'ieh* mask combined with the trident-shaped form which occurs in like connexion in several of the Shantung sculptures. On either side of this is an armoured soldier with shield standing in what appears to be a sentry-box roofed in double tier. Outside these are two hanging perforated discs like the *pi* among the Marvellous Objects of Good Luck figured in the Shantung bas-reliefs. Here it may be an emblem of rank. Outside these again on either side is another sentry. The rest of the brick's face is stamped with a well-designed dragon motive. The two brick pillars supporting the lintel bear repeated impressions from a die showing a man holding a staff with a peculiarly shaped head, which presumably is an emblem of office. Beside him is the legend *mên t'ing chang*. Chavannes on Plate CIII of his *Mission archéologique* gives an outline drawing of a tomb-brick published in the eighteenth century work entitled *Chin shih ch'i*. That brick is stamped with a figure like this as to dress and staff, but it is inscribed with the characters *t'ing chang* only. Now, Chavannes cites a commentary to the *Annals of the Later Han* recording the fact that *t'ing chang* or " district chief " was a rank given to certain of those who undertook military service from the age of 23 to 56. There was a district post or *t'ing* every 10 *li*, and the rank was given to one soldier in each

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district. Hence the office was quite a subordinate one. Chavannes surmises that the figure on the brick he reproduces represented a particular "district chief" buried in the tomb from which the brick came. But these bricks at Messrs. Yamanaka's suggest another explanation: that the figure stood for a ghostly counterpart of an earthly *t'ing chang* set to guard the portals of the grave. We might call him the "Sergeant of the Gate."

W. PERCEVAL YETTS.

OTHER EXHIBITIONS open in London in December include Japanese colour-prints by Hokusai and pupils in the King Edward galleries, British Museum; miscellaneous works of art at the Burlington Fine Arts Club; old Chinese art at Messrs. Spink's Gallery, King Street; Persian Ceramics at Messrs. The Fine Art Society, Bond Street; Japanese Swords at Messrs. Yamanaka, Bond Street; International Posters at the Whitechapel Art Gallery; the work of Marie Laurençin at the Leicester Gallery, Leicester Square; Contemporary French Drawings at the Independent Gallery, Grafton Street, Bond Street. At Messrs. Colnaghi's gallery in Bond Street there is an exhibition of the work of Mr. Brockhurst, and at the same gallery arrangements have been made for a series of illustrated lectures on Holbein by Dr. Paul Ganz.

CHRISTMAS BOOKS are noticed on page xxxix, at the end of the MAGAZINE.

LETTER

THE SOVIET AND ART.

SIR,—Referring to various articles which have appeared in the British Press about extensive sales of museum rarities by Russian museums, especially by the Ermitage Museum in Leningrad, we beg to inform you that we have received a letter dated October 11, 1924, from Mr. S. Troinitzky, Director of the Ermitage, in which he states that these rumours are absolutely without foundation. The authorities of the Ermitage and other museums have not the slightest intention of selling any objects of their collections of art. On the contrary, the museums have very considerably enlarged their collections during the last years, and are still continuing to do so. It might be of interest to you to know that during the present year the Ermitage has made some very valuable and interesting purchases.

I shall be obliged, therefore, if you will kindly publish this disclaimer in the next issue of your esteemed journal, and oblige,

Yours faithfully,

PH. J. RABINOVICH,

Acting Chairman of the Trade Delegation of the Union of Soviet Socialist Republics in Great Britain.

49, Moorgate, London, E.C.2.

[We gladly publish the above letter, but it leaves us a little puzzled. There is in it a note of protest. Of course we are aware, as every unprejudiced person must be, that most unjustifiable accusations against the Russian Government in regard to their treatment of works of art have appeared, and still appear, in our Press. But we can fairly claim that the BURLINGTON MAGAZINE, having no political interests to serve, has been consistent in reporting the true state of affairs in Russia so far as the care and distribution of works of art is concerned. Representing as far as we can the dispassionate interest of art scholars as a whole, we have again and again welcomed the news that enthusiastic and discriminating interest in art and iconography has controlled the fate of works of art in Russia, both during and since the revolution. We have not the slightest sympathy with those who, in order to express disapproval, however justified, of the political aims of the Soviet Government, have circulated stories intended to diminish the reputation of those devoted Russian scholars who have organized the arrangement and distribution of the enormous collections of works of art in Russia. We are convinced that such stories are the result of ignorance, malice, and the stupidest interpretation of patriotism. One would have thought that after the publication in the *Daily Telegraph* of Sir Martin Conway's admirably straightforward account of what is going on in Russia, we should have had an end of such nonsense.

What we should like to know now from Mr. Rabinovich is whether it is not true that a plan is in fact afoot in Russia for the sale of large quantities of foreign silverware, and if so whether an extensive illustrated catalogue is not actually in course of preparation. We most earnestly trust that lack of candour in certain quarters here may not so far discourage our fellow students in Russia as to induce them to misdirect us as to their plans for dealing with a gigantic and intricate problem. The BURLINGTON MAGAZINE may be depended on to give genuine news of what is going on in Russia the fullest publicity, and to consider the efforts of those who share with us an interest in the great subject for whose study we exist, with the most sympathetic consideration. May we venture to suggest to our Russian colleagues that frankness in this matter will in the long run be likeliest to produce the understanding which all art scholars desire.—EDITOR, BURLINGTON MAGAZINE.]

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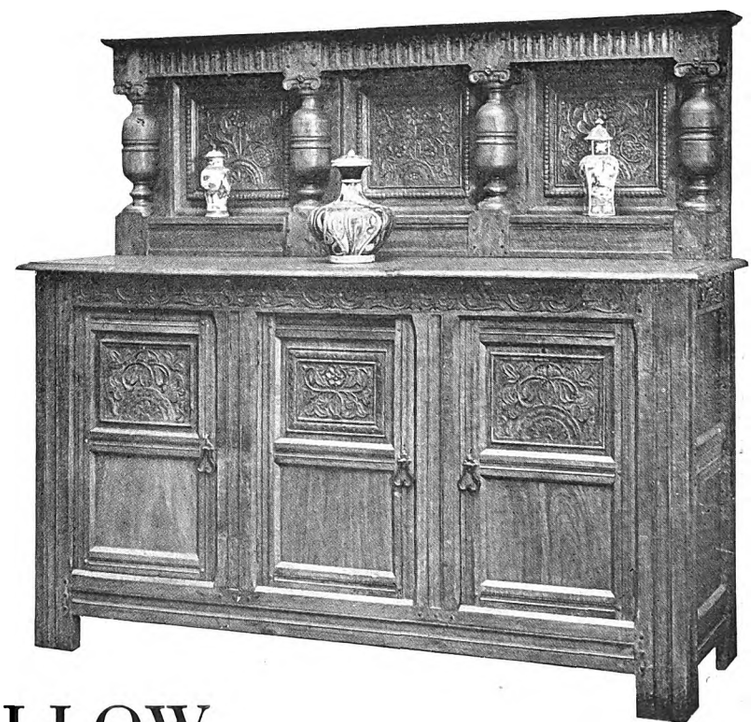

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EXHIBITIONS

GREAT BRITAIN:

London:

AGNEW, THOMAS & SONS. Loan Exhibition of Old Masters.
BRITISH EMPIRE EXHIBITION, WEMBLEY. Palace of Arts.
BURLINGTON FINE ARTS CLUB. Counterfeits, Imitations and Copies of Works of Art.
CARROLL GALLERY. Water-colours, *Canadian Rockies*, by C. J. Collings.
COTSWOLD GALLERY. A set of Turner's *Liber Studiorum*.
DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.
DIGHTON, BASIL. Portraits by Miss Kathleen Mann.
DUNTHORNE, ROBERT. Water-colours, *New England*, by F. W. Benson.
FACULTY OF ARTS GALLERY, Golden Square. Paintings and Sculpture by Australian Artists in Europe. (Closes July 12.)
FINE ART SOCIETY. Sculpture by Ivan Mêstrović.
FRENCH GALLERY. Works of P. A. de Laszlo.
GIEVES ART GALLERY. The Guild of Potters. (Closes July 5.)
GOUPIL GALLERY. Modern British Art, with a group of Paintings by J. S. Sargent.
INDEPENDENT GALLERY. Drawings by Walter Sickert.
LEICESTER GALLERIES. The Art of Paul Gauguin. Sculpture by Prof. Utzon Frank.
NICHOLSON, A. L. Old Masters at the Greatorex Gallery.
PATERSON, W. B. Pictures and Drawings. *Corsica, etc.*, by James Paterson.
ROYAL ACADEMY. Summer Exhibition.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Wood Engravings by Gordon Craig.
SOCIETY OF GRAPHIC ART. Exhibition at the R.B.A. Galleries. (Opens July 10.)
SPINK & SON, 6 King Street, St. James's. Chinese carved lacquer.
THOMSON, CROAL. Paintings, Etchings and Drawings by Frank Brangwyn at 184 Queen's Gate, S.W.7.
TOOTH, ARTHUR & SONS. Paintings, Pastels and Charcoal Drawings by L. Lhermitte.
WALKER'S GALLERIES. 20th Annual Exhibition of Early English Water-colours. Old Dudley Art Society. (Closes July 18.)
WHITECHAPEL ART GALLERY. "Shipping," including a selection of Prints and Aquatints from the Macpherson Collection. (Closes July 26.)

HOLLAND:

Amsterdam:

BUFFA, FRANS & SONS. Pastels by W. H. Singer, Jr.

SWITZERLAND:

Lucerne:

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

GERMANY:

Munich:

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings. Etchings.

SALES DURING JULY

ENGLAND:

London:

CHRISTIE, MANSON & WOODS. July 1 and 2, Early Chinese Porcelain and Pottery belonging to Mr. R. H. Benson; July 4, Old Masters belonging to the Duke of Westminster; July 7, English Furniture, Silver, and Tapestry belonging to the late Col. H. H. Mulliner; July 18, Old Masters belonging to H.R.H. The Princess Royal.
DEBENHAM, STORR & SONS. July 1-3, 8-10, 15-17, 22-24, 30 and 31, Jewellery and Plate; July 7, etc., Paintings, Drawings, China, etc.
GLENDINING & CO. July 1-3, Oriental Sale; July 9, Stamps; July 16 and 17, Coins and Medals.
HAMPTON & SONS. July 21-23, Contents of Stornoway House, St. James's, including Furniture, Persian Carpets, Enamels and Chinese Porcelain (on the premises); July 28-30, Contents (2nd portion) of Himley Hall, near Dudley, Staffs., including Furniture and Pictures and Drawings (on the premises).
HARMER, H. R. July 7, 14, 21 and 28, Stamps.
SOTHEBY, WILKINSON & HODGE. July 1-4, 7-9, Library of the late B. B. Macgeorge; July 2 and 3, English Glass belonging to Mr. S. G. Hewlett; July 4 and 11, Chinese Porcelain, Furniture, etc.; July 7 and 8, Antiquities belonging to the late H. A. Rigg; July 9, Old Master Drawings; July 10, Textiles and Rugs; July 10 and 11, Drawings and Engravings, illustrating Thomas Pennant's "London"; July 14, 16 and 28, Books and Autographs; July 24 and 25, Books belonging to Col. H. G. Sotheby; July 29, Illuminated and Printed Books.

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AUCTIONS

MESSRS. CHRISTIE, MANSON AND WOODS, 8 King Street. JULY 1 and 2. A portion of the collection of early Chinese porcelain and pottery, formed by Robt. H. Benson, Esq. The main part of the collection was until recently familiar to visitors to the Ceramics Section of the V. and A. Museum. Most of the pieces to be sold are from the Ming period, among them being a great many typical examples and some of an unusual pattern. Certain lots are sure to attract much interest, such as the pair of figures of Buddhist Monks with unglazed heads and hands, and with richly enamelled robes and bases (131), Ming vases like Nos. 34, 35, 36, 117 and 118, a charming Sung flower pot (143), an excellent T'ang horse (157), and the interesting Ming jardinière, No. 185. Readers are referred for full information about the pieces in the Benson Collection to Mr. Bernard Rackham's book, and to the excellent catalogue of the sale, with colour plates, issued by the auctioneers.

JULY 10. The Mulliner Collection of English works of art of the seventeenth and eighteenth centuries. This is an important event in the history of modern sales. The late Colonel H. H. Mulliner was well-known as an enthusiastic and undaunted collector, with an ambition to get together the finest work of English craftsmanship in furniture, tapestry, silver, and the like. He missed no chance of acquiring anything of exceptional quality or historic interest which could be secured either privately or by public auction. Thus many of the most valuable English works of art in the market found their way to his flat in the Albany. A scholarly catalogue of the collection was latterly published. Where so much is important it is difficult to select individual pieces for special reference. There are distinguished examples of the work of the late Stuart period, like the settee covered with needlework from the collection of Lord John Thynne. The eighteenth century is brilliantly represented. The famous mahogany commode from Rainham Hall, Norfolk, sold by auction a few years ago, ranks as perhaps the most masterly piece of English furniture of this type in existence, and can be attributed, almost with certainty, to the firm of Chippendale. Among examples of slightly later date (*i.e.*, 1770-1775), mention must be made of two inlaid commodes with gilt metal mounts, of the type known from records to have been designed by Robert Adam and executed by Chippendale.

Tapestry, silver and English enamels are also represented by examples of the finest quality. The Mortlake Tapestry illustrating "The Trial of Venus" is of historic importance. Of peculiar interest also is the small piece of Barcheston Tapestry from Chastleton House with the arms of Jones impaling Pope. The silver cup and cover, by Paul Lamerie, from the collection of the Countess of Warwick, is but one among many other valuable examples of English silversmiths' work which this remarkable collection contains. O. B.

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35 New Bond Street. JULY 1-4 and 7-9. The extensive library of the late B. B. MacGeorge, Esq., of Glasgow. It is impossible in a short space to describe even a selection from the 1,480 lots in this sale. But a very good illustrated catalogue has been issued in which particulars will be found of a large number of very beautiful examples of printing, besides many extremely rare MSS. From the point of view of the art student, the books issued by William Blake are perhaps the most important things in the sale. Even these are so numerous and so intensely interesting that we can but refer here to such a lot as No. 113, the "Visions of the Daughters of Albion," with its wonderful plates in water-colour, the "Songs of Innocence" (111), and "The Marriage of Heaven and Hell" (115), containing some of Blake's most characteristic drawings, lettering and decorations.

GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

FRANCESCO ZAGANELLI DA COTIGNOLA. *The Baptism of Christ* and *The Dead Christ supported by Angels* (Altar-piece and lunette). Purchased.

NATIONAL PORTRAIT GALLERY.

King Edward VII, 1841-1910. Bronze cast of a bust by SYDNEY MARCH, 1901. Half-life size. Presented by the Viscount Dillon, C.H., D.C.L., Chairman of the Trustees of the Gallery. (Room XXXI.)

James Fitzmaurice-Kelly, F.B.A., Litt.D., 1857-1923. Spanish Scholar. Professor of Spanish language and literature at Liverpool, 1909, and at London University, 1916-20. Author of a "Life of Cervantes," a history of Spanish literature, and many works on his special subject. Painted in 1903 by SIR JOHN LAVERY, R.A. Canvas, 50 in. by 40 in. Presented by his widow, Mrs. Fitzmaurice-Kelly. (Room XX.)

William Wordsworth, 1770-1850. The poet. Plaster cast from a life mask by B. R. HAYDON. Presented by George Buckston Browne, Esq., M.B. (Room XVIII.)

John Ferneley, 1782-1860. Animal painter, especially of horses, and of both hunting and coaching scenes. Painted in 1838 by HENRY JOHNSON. Canvas, 30 in. by 25 in. Presented by Alfred Jones, Esq., of Bath. (Room XVIII.)

William Carey, D.D., 1761-1834. Baptist minister, orientalist and founder of the Baptist Missionary Society. Went to Calcutta in 1794 and remained in India till his death. Professor of Sanskrit at Fort William College. Translated the scriptures into several native languages. Painted in India in 1812 by ROBERT HOME. Canvas, 50 in. by 40 in. Deposited on loan, 1924, by Regent's Park College. (Room XVIIa.)

Peregrine Bertie, Lord Willoughby de Eresby, 1555-1601. "The brave Lord Willoughby." Succeeded the Earl of Leicester as commander of the English forces in the Low Counties, 1587. ARTIST UNKNOWN. Canvas, 80 in. by 50 in. Deposited on loan by the Hon. Lady Henniker Heaton. (Staircase.)

John Jervis, Earl of St. Vincent, K.B., 1735-1823. The famous Admiral. Painted in 1769 by FRANCIS COTES, R.A. Canvas, 50 in. by 40 in. Deposited on loan by the Earl of Northesk. (Room XI.)

Laurence Sterne, 1713-1768. Author of "Tristram Shandy," the "Sentimental Journey," etc. ARTIST UNKNOWN. Canvas, 16¾ in. by 13½ in. Purchased. (Room X.)

BRITISH MUSEUM: SUB-DEPARTMENT OF ORIENTAL PRINTS, ETC.

CHINESE PAINTING.

ANONYMOUS. *Portrait of the Lady Lien.* Sung dynasty.

JAPANESE PRINTS.

A series of twenty-one choice and rare prints, the most important being:—

KIYONAGA: Diptych, from the set *Fuzoku Azuma no Nishiki.*

SHUNMAN: Diptych, Tea-house by the river.

HOKUSAI: *Lilies*, from the "Large Flower Set," and *Toba*, from the set of ten "Images from the Poets."

HIROSHIGE: The *Moon behind Leaves*, with a waterfall. Presented by R. N. Shaw, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Ascribed to LOUIS FRANÇOIS ROUBILIAC (1695-1762). *William Shakespeare*, bust in terra-cotta. Presented by Mrs. M. R. Miller.

CERAMICS.

Panel of stained glass, with arms of Juliers and Berg. FLEMISH; about 1500. Purchased.

Two Roundels, painted glass, an angel and head of St. Edward the Confessor. ENGLISH; 15th century. Purchased.

Panel, painted glass with arms of Edward Lucas. ENGLISH; dated 1586. Purchased.

Mug, glass with seal of Ravenscroft. ENGLISH; second half of 17th century. Purchased.

ENGRAVING, ILLUSTRATION AND DESIGN.

*G. MORLAND, T. ROWLANDSON, etc. Drawings (3). Presented by Mrs. M. A. Miller.

W. HOLLAR. *The Tower* and *Westminster Abbey and Parliament House.* Drawings.

METALWORK.

Silver Bowl with chased centre. From Saulieu, Auxerre. FRENCH; 16th century. M. 239-1924.

Silver-gilt Cup. FLEMISH; dated 1628. M. 240-1924.

The Richard Chester Cup. A silver-gilt steeple cup. Made by F. Terry. London hall-mark for 1625-6. Purchased with the assistance of contributions from the Worshipful Companies of Clothworkers, Cordwainers, Drapers, Fishmongers, Goldsmiths, Ironmongers, Merchant Taylors and Skinners. M. 244-1924.

English Silver from the Swaythling Collection:—Casket. Silver-gilt and mother-o'-pearl. Mark, R (Rochester?). Late 16th century. M. 245-1924.

Silver-gilt Wine-cup, engraved with the arms of St. Aubyn impaling Wingfield. London hall-mark for 1609-10. M. 246-1924.

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Silver-gilt Wine-cup, decorated with pine-apple pattern. London hall-mark for 1603-4. M. 247-1924.

Bowl. Serpentine marble mounted in silver-gilt. First quarter of 16th century. M. 248-1924.

The Campion Cup. Silver-gilt. Formerly the property of the Campions of Danny, Sussex. London hall-mark for 1500-1. M. 249-1924.

Silver-gilt Rosewater Ewer, engraved with the crest of Fuller, Co. Bucks. Made by Robert. Signed. London hall-mark for 1583-4. M. 250-1924.

PAINTINGS.

*D. S. MACCOLL. *Shipyard at Padstow.* Water-colour drawing. Presented by Mrs. Alec. Martin.

*J. W. ABBOTT. Water-colour drawings. F. TOWNE. Water-colour drawing. Presented by Mrs. Fanny I. E. Douglas.

*Four miniatures respectively by, or attributed to, KETTERLIN, MABBET, MACMORELAND, and SOPHIA SMITH. Presented by Danton Guerault, Esq.

LOAN.

MIERS. (Leeds period). Eleven silhouettes. Lent by Mrs. H. Stanton.

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PUBLICATIONS RECEIVED

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS.
Selected Bindings from the Gennadius Library. Introductions and descriptions by Lucy Allen Paton. 33 pp. + 38 col. pl.

BATSFORD.
MULLINER (H. H.). *The Decorative Arts in England,* 1660-1780. About 200 pp. with 110 pl. Ltd. to 1,000 copies. £3 10s.

BOCCARD, PARIS.
ELISSÉÈV (S.). *La Peinture contemporaine au Japon.* 143 pp. + 81 pl. 22 frs.

CALZONE, ROME.
La Redenzione degli Avanzi del Foro d'Augusto. 15 pp. + 11 pl. and map.

JOHN CASTLE.
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EUPHORION VERLAG, BERLIN.
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FISHER UNWIN.
*IBAÑEZ (VICENTE BLASCO). *In the Land of Art. Travels among Italian Art Treasures.* Translated by Frances Douglas. 339 pp. 8s. 6d.

HARVARD UNIVERSITY PRESS: HUMPHREY MILFORD.
CHASE (GEORGE H.). *Greek and Roman Sculpture in American Collections.* 222 pp. with 262 ills. 31s. 6d.

HIERSEMANN, LEIPZIG.
GRATZL (EMIL). *Islamische Bucheinbände des* 14, *bis* 19, *Jahrhunderts aus den Handschriften des Bayerischen Staatsbibliothek ausgewählt.* 37 pp. + 24 pl. (8 in col.).

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KLINKHARDT AND BIERMANN, LEIPZIG.
GEISBERG (MAX). *Der Meister E. S.* (Meister der Graphik, Band x). 80 pp. + 77 pl.

MARCAN-VERLAG, KÖLN.
Wallraf-Richartz Jahrbuch. Erster Band, 1924. Herausgegeben von der Wallraf-Richartz Gesellschaft in Köln. 160 pp. ill.

OXFORD: CLARENDON PRESS.
JAMES (M. R.). *Illustrations to the Life of St. Alban in Trin. Coll., Dublin MS. E. i* 40. *Reproduced in collotype facsimile by the care of W. R. L. Lowe and E. F. Jacob.* Portfolio containing 39 pp. + 56 pl. 42s.

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SCHROLL, VIENNA.
SCHLOSSER (JULIUS). *Die Kunstliteratur.* 640 pp. Paper covers, 24s.; bound, 30s.

THE STUDIO.
*BAUD-BOVY (DANIEL). *Peasant Art in Switzerland.* Translated by Arthur Palliser. 72 pp. + 169 pl. (13 in col.). 10s. 6d. (7s. 6d. in paper covers); DAVIES (RANDALL). *Thomas Girtin's Water-Colours.* 29 pp. + 96 pl. (16 in col.). £3 3s.

VROMANT, BRUSSELS.
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WEEKLY.—Architect, 2891-5; The Art News, 30-4.

FORTNIGHTLY.—Beaux-Arts, 10, 11; Der Cicerone, xvi, 10, 11.

MONTHLY.—Architecture, ii, 20; The Arts, v. 5; The Bulletin of the Cleveland Museum of Art, xi, 5; Bulletin of the Metropolitan Museum of Art, xix, 5; Bulletin of the Minneapolis Institute of Arts, xiii, 5; Dedalo, iv, 12; Gazette des Beaux-Arts, 747; The Journal of the Imperial Arts League, 56; Le Musée, viii, 5; The Pennsylvania Museum Bulletin, xix, 86; Bulletin of the Worcester Art Museum, xv, 1.

BI-MONTHLY.—L'Arte, xxvii, 2, 3.

QUARTERLY.—Jahrbuch der preuszischen Kunstsammlungen, xliv, 1 and 2; Oud Holland, xli, 4.

HALF-YEARLY.—The Journal of the British Society of Master Glass-Painters, i, 1.

CATALOGUES AND PAMPHLETS.—British Museum. *A Guide to the Pottery and Porcelain of the Far East in the Department of Ceramics and Ethnography.* 168 pp. ill. 2s. 6d.; Foulis. Rutter (Frank). *The Little Book of the Royal Academy of Nineteen Twenty-four.* 87 pp. 1s.; Municipal Art Gallery, Cheltenham. *Catalogue of the Third Annual Exhibition of Arts and Crafts of Cheltenham and the Cotswolds;* Museum Winterthur, *Toulouse-Lautrec,* Catalogue; Veritas Publishing Co., New York. Veritas. *Bolshivism in Art.* Victoria and Albert Museum. Department of Textiles. *Brief Guide to the Western painted, dyed and printed textiles.* Post free, 10d.

TRADE LISTS.—Baer, Frankfurt-a-Main. *Trade List of Publications and Remainders, Catalogue No.* 699; Bowes and Bowes, Cambridge, *Catalogue No.* 422; Crudo, Torino, *Catalogue No.* 36; Duckworth, *Spring Catalogue,* 1924; Gilhofer and Ranschburg, Lucerne, *Catalogue No.* 1, *Etchings and Engravings by the Old Masters of the 15th and 16th century; Catalogue No.* 2, *English and French Decorative Engravings of Portraits of the 18th century;* Hiersemann, Leipzig, *Katalog* 538; Nijhoff, The Hague, *Catalogue No.* 503; *Horstedts Nyheter,* xiv, 4; Sawyer, *Catalogue No.* 74; H. M. Stationery Office, *Monthly Circular No.* 64.

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IN THE LAND OF ART. This is an English translation of the Spanish author's *El País Del Arte,* who is the author also of *Sangre y Arena* ("Blood and Sand") and "The Four Horsemen of the Apocalypse." Although the book does not add to our knowledge of Italian art, it will interest those to whom Blasco Ibañez's mentality and style appeal. It consists of a series of vivid, passionate essays on some of the celebrated cities, buildings and scenery of Italy.

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DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.
FRENCH GALLERY. British and Foreign Artists.
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NICHOLSON, A. L. Old Masters at the Greatorex Gallery.
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ROYAL PHOTOGRAPHIC SOCIETY. Photographs by Mrs. Minna Keene. (Closes August 16.)
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Wood Engravings by Gordon Craig.
SPINK & SON, 6 King Street, St. James's. Chinese Works of Art.
WALKER'S GALLERIES. 20th Annual Exhibition of Early English Water Colours.

Brighton:

PUBLIC FINE ART GALLERIES. Pictures, Prints, Furniture, etc., bequeathed by the late Frederick Tessier.

Conway:

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition.

Derby:

CORPORATION ART GALLERY. Water-colours by John Hassall. Paintings, *Tunisia*, by Baron Rodolphe D'Erlanger.

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ROYAL SCOTTISH ACADEMY. 98th Annual Exhibition.

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N. DA MODENA. *St. Sebastian.* Pass. 79.

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HÉROLD (A. FERDINAND). *Roll.* 121 pp. + 16 pl. (Art et Esthétique.) 10 frs.; TIERSOT (JULIEN). *Un demi-siècle de Musique Française.* (1870-1919.) 2nd edition, revised. 249 pp. 7.50 frs.

BENN.

Draughtsmen: Edna Clarke Hall, Henry Rushbury, Randolph Schwabe, Lion Underwood. 28 pp. + 36 pl. (Contemporary British Artists), 8s. 6d.; LANCHESTER (H. V.). *Fischer von Erlach.* 26 pp. + 37 pl.; REILLY (C. H.). *M'Kim, Mead and White.* 24 pp. + 37 pl. (Masters of Architecture), 10s. 6d.

CAMBRIDGE UNIVERSITY PRESS.

*KEYNES (GEOFFREY). *A Bibliography of Sir Thomas Browne, Knight, Doctor of Physick.* 256 pp. + 5 pl. 42s.

CHAPMAN AND HALL.

SPEED (HAROLD). *The Science and Practice of Oil Painting.* 276 pp. + 58 pl. (Universal Art Series). 21s.

GAZETTE DES BEAUX-ARTS, PARIS.

JAMOT (PAUL). *Degas.* 156 pp. + 76 pl.

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SCHMIDT (ADOLF). *Die Miniaturen des Gerokodex;* ein

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Reichenauer Evangelistar des 10 Jahrhunderts. Handschrift 1948 der Landesbibliothek zu Darmstadt. 72 pp. + 38 pl. (10 in col.).

KLINKHARDT AND BIERMANN, LEIPZIG.

Jahrbuch der Asiatischen Kunst, Vol. I, 1924. 274 pp. + 140 pl. (1 in col.).

PALMER.

*BAX (CLIFFORD). *Studio Plays: Three Experiments in Dramatic Forms.* With designs for costumes and one scene by Dorothy Mullock. 46 pp. + 10 col. pl. £2 2s.

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*EISLER (MAX). *Josef Israëls.* 40 pp. + 80 pl. (8 in col.). 7s. 6d. in wrapper; 10s. 6d. cloth.

PERIODICALS.

WEEKLY.—The Architect, 2896-9; Der Sammler, xiv, 11.

FORTNIGHTLY.—Beaux-Arts, 12.

MONTHLY.—Architecture, ii, 21; The Arts, v, 6; Bulletin of the Cleveland Museum of Art, xi, 5, 6; Bulletin of the Minneapolis Institute of Arts, xiii, 6; Drama, 39; Journal of the Imperial Arts League, 57; Le Musée, viii, 5; Museum of Fine Arts Bulletin, xxii, 131.

QUARTERLY.—The Antiquaries Journal, iv, 3; *Artwork, 1; The Jacobite, ii, 7.

CATALOGUES AND PAMPHLETS.—*British Empire Exhibition*, 1924. *Official Guide* 1s.; Cleveland Museum of Art, *Eighth Annual Report* 1923; Cotswold Gallery, *Fifth Catalogue of Original Engravings and Drawings* 2s.; Nottingham Art Museum. *Catalogue of the S.W. Oscroft Bequest and Paintings and Drawings of the English School;* Philip, *Living London, Topical, Literary, Historical* (Philip's Series of Map Guides) 3s. 6d.; Victoria and Albert Museum; Textile Dept. *Catalogue of the Muhammadan Textiles of the Medieval Period* 3s.; Post free 3s. 4d.; Whitechapel Art Gallery; *Shipping Exhibition Illustrated Catalogue.*

TRADE LISTS.—Baer, Frankfurt-on-Main, Catalogue 700, *Books and MSS., Prints and Drawings;* Catalogue 702; *Bibliotheca Saxonica;* Catalogue 703. Old Medical Books; Benn, *List of Books, Spring* 1924; *Bookplate Chronicle* II, 7; Bottega di Poesia, Milan, *Bollettino Bibliografico Mensile,* II, 3; *Börsenblatt für den gesamten Buchhandel,* I, 1; Breslauer, Berlin, *Verzeichnis* 35; Gilhofer and Ranschbrug, Vienna, Catalogue 168, *Incunabula, Rare and Valuable Books;* Hollings, *Old and Modern Fine Rare Books;* Maggs, No. 186, *Current Literature of the Month; Norstedts Nyheter,* xiv, 5; Piper, Munich, *Die Piperbote,* 1 and 2; Rimell. No. 264, *Short Catalogue of Books;* Sawyer, No. lxxiii, *A Century;* Schultz, Plauen, *Sonderangebot,* 1 and 2; H.M. Stationery Office *Monthly Circular,* 65.

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A BIBLIOGRAPHY OF SIR THOMAS BROWNE, KT., M.D.—This is one of the most exquisite examples of modern book production we have seen. Binding, paper, type, spacing and illustrations are all in perfect taste, and there is absolutely nothing of art-nouveau anywhere. Mr. Geoffrey Keynes is to be congratulated in producing a volume as perfect in every way as his *Bibliography of Donne,* published in 1914. Students of Sir Thomas Browne are fortunate in having so gifted a student at their disposal, and they will find in the bibliography an invaluable index to the master's life and work and a keepsake of great value.

STUDIO PLAYS.—This is, in a sense, a companion volume to *Polite Satires,* the book of three plays published some time ago by the Medici Society. The present book consists of the printed text of three more plays by Mr. Clifford Bax. These are accompanied by ten full-page colour-reproductions of designs for the costumes of characters, after drawings by Miss Dorothy Mullock. Exactly how much value they would have for the costumier we are not sure, but on the paper they have a lightness and spirit that accords well with the format of the book. A little more sensitiveness to type-spacing would have enhanced the pleasing "preciousness" on which they largely depend for their effect.

JOSEF ISRAELS.—The text of this book, contributed by Dr. Max Eisler, consists of a useful account of Israël's life and work and, although one may not accept the author's estimate of the painter, the account certainly contributes to our understanding of him. The main part of the book consists of some seventy large and fairly successful monotone plates and eight plates in colour. Israël's pictures are numerous and widely scattered, but the selection made by the editors is very representative.

ART WORK.—This is No. 1 of a new illustrated Quarterly dealing with modern arts and crafts. In a foreword, the Editor protests against those "art lovers" who pay "fabulous sums for antiques, gushing over their sometimes non-existent merits." His suggested cure for this consists in inducing such persons to study modern art through the pages of the new journal whose contributors are to "include reactionaries and rebels," and which will "also record the great progress in the design of machine-made articles." We have no reason to doubt the sincerity of these hopes, but we do not believe that any considerable number of collectors of antiques can be thus induced to set aside the knowledge they have acquired or give up interest in the exciting and often profitable game of collecting. We regretfully believe that the impulse to collect antiques is, in fact, widely separated from the impulse to study modern art, and that the two sections of the public thus represented have really little or nothing in common. In other words, "Art Work," if it is to survive and succeed, which we hope it will, must not waste time and money in catering too much for the antiquarian. It must appeal to the modern spirit or go the way of nearly all similar art publications. If we might venture to advise the proprietors, we should say that they must restrict their aims even beyond that point. The reader who is interested in modern creative art is not interested in the product of the machine. "Art Work" must either contrive to attract the class of reader who accept æsthetic value as a criterion of merit or else fall into the clutches of the dealer—using that word in the widest sense. The first number includes articles on mosaic, on Mestrovic's sculpture, on posters, on the revival of handicraft, and on photography. The half-tone plates are admirably printed, and illustrate work some of which has great artistic interest, though some has no artistic interest whatever. R. R. T.

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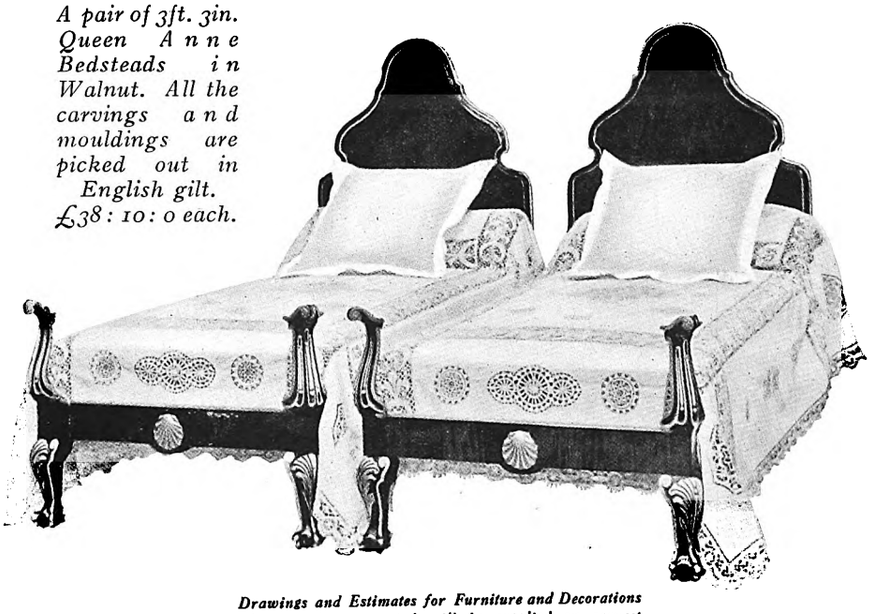
SOME of the finest pieces of Antique Furniture to be seen at the present time were designed and made during the XVIII century in our Lancaster Factory, where Robert Gillow and his craftsmen started working in the year 1695. To-day in the same factory descendants of those skilled workers are making Furniture which in design, materials and workmanship is in all respects equal to the superb productions of Robert Gillow himself. These perfect examples of modern craftsmanship, which will be the Antiques of the Future, are now on view in the Gillow Galleries. Your inspection of them is cordially invited.

A pair of 3ft. 3in. Queen Anne Bedsteads in Walnut. All the carvings and mouldings are picked out in English gilt. £38: 10: 0 each.



Drawings and Estimates for Furniture and Decorations of any style or period will be supplied on request.

And at Manchester, Liverpool, and Lancaster.

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EXHIBITIONS

GREAT BRITAIN :

London :

BRITISH EMPIRE EXHIBITION, Wembley. Palace of Arts.

COLNAGHI, P. & D., & CO. Drawings by some Contemporary British Artists. (Opens middle of September.)

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

NICHOLSON, A. L. Old Masters at the Greatorex Galleries.

ROYAL PHOTOGRAPHIC SOCIETY. 69th Annual Exhibition. (Opens September 15.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Wood Engravings by Gordon Craig. (Closes September 25.)

SPINK & SON, 6 King Street, St. James. Egyptian Antiquities.

WALKER'S GALLERIES. 20th Annual Exhibition of Early English Water-colours.

Brighton :

PUBLIC FINE ART GALLERIES. Pictures, Prints, Furniture, etc., bequeathed by the late Frederick Tessier. (Closes September 7.)

Conway :

ROYAL CAMBRIAN ACADEMY OF ART. Annual Exhibition. (Closes September 27.)

Liverpool :

WALKER ART GALLERY. 52nd Autumn Exhibition of Modern Art. (Opens September 13.)

Manchester :

CITY ART GALLERY. Fine and Applied Art under the auspices of the Manchester Art Federation. (Opens September 24.)

SWITZERLAND :

Lucerne :

THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.

GERMANY :

Munich :

BOHLER, JULIUS. Old Masters, Tapestries and Works of Art.

THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings. Etchings.

SALES DURING SEPTEMBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. September 2-4, 9-11, 16-18, 23-25, and 30, Jewellery and Silver Plate.

HARMER, H. R. September 15, 22 and 29, Stamps.

PHILLIPS SON & NEALE. September 2, 9, 16, 23 and 30, Silver Plate and Decorative Property.

THE NATIONAL ART-COLLECTIONS FUND

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Further information, and a Summary of the Achievements of the Society during the first nineteen years of its existence, may be obtained on application to the Secretary, National Art-Collections Fund, Hertford House, Manchester Square, London, W.1.

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GALLERY AND MUSEUM ACQUISITIONS

NATIONAL GALLERY.

MURILLO. *The Immaculate Conception.* Canvas, 2.43 m. by 1.27 m. Bequeathed by J. Trueman Mills, Esq.

A. VAN DER WERFF. *The Flight into Egypt.* Canvas, 54.6 cm. by 48.3 cm. Purchased from the Westminster Collection.

NATIONAL GALLERY: MILLBANK.

(Acquisitions since January last.)

E. DEGAS. *Head of a Woman.* Oil. Presented by A. E. Anderson, Esq.

F. MAYOR. *Church at Montreuil.* Water-colour. Presented by Mrs. Mayor.

MARK FISHER. *Cows in an Orchard.* Oil. Presented by W. H. Wood, Esq.

VANESSA BELL. *Flowers in a Jug.* Oil.

C. CONDER. *The Green Apple.* Oil.

C. GINNER. *Porthleven.* Oil.

SPENCER GORE. *Houghton Place.* Oil.

H. LAMB. *Phantasy.* Oil.

A. N. LEWIS. *Charlie: A Boy's Head.* Oil.

J. W. MORRICE. *Houses in Santiago.* Oil.

P. NASH. *Trees.* Water-colour.

W. ROTHENSTEIN. *Two Women.* Oil.

MISS E. SANDS. *Interior.* Oil.

W. SICKERT. *Ennui; Roquefort.* Oils.

E. WHITE. *Under the Hills.* Water-colour.

J. EPSTEIN. *Kramer.* Bronze.

(All presented by the Contemporary Art Society.)

W. ROTHENSTEIN. *Portrait of Toorop.* Oil. Purchased.

J. WHEATLEY. *Mother and Child.* Drawing. Purchased.

LUCIEN PISSARRO. *Livre de Jade: Ivresse d'Amour; Livre de Jade: Le Miroir; Ronsard; Landscape; The Sleeping Beauty; La jeune fille assise.* Woodcuts. Purchased.

P. A. RENOIR. *La Première Sortie.* Oil. Courtauld Fund.

E. MANET. *La Servante de Bocks.* Oil. Courtauld Fund.

E. DEGAS. *Jeunes Spartiates.* Oil. Courtauld Fund.

V. VAN GOGH. *Landscape with Cypress Trees; The Yellow Chair; Sunflowers.* Oils. Courtauld Fund.

LUCIEN PISSARRO. *Les Amandiers: Le Lavandou.* Oil. Purchased.

W. BLAKE. Seventeen Woodcuts for Thornton's Pastorals. Presented by H. Linnell, Esq.

JOHN, JAMES AND W. LINNELL. Ten Woodcuts for Somerley's Guide to the National Gallery, 1843. Presented by H. Linnell, Esq.

S. PALMER. *The Rising Moon; The Sleeping Shepherd.* Etchings. Presented by H. Linnell, Esq.

MISS C. HOUSMAN. Two Wood Blocks after Designs by L. Housman. Presented by Miss Housman.

MARK FISHER. *Road through the Clover.* Oil. Presented by W. H. Wood, Esq.

SIR E. BURNE-JONES. *Head of a Girl.* Water-colour. Purchased.

C. GINNER. *From a Hampstead Window.* Water-colour. Purchased.

ETHEL WALKER. *Figure Drawing.* Purchased.

JOHN PLATT. *Port of St. Tropez.* Water-colour. Purchased.

LAURENCE HOUSMAN. *The White Doe; The Rat-Catcher's Daughter.* Drawings. Purchased.

FRANCIS UNWIN. *Cromer Hotels.* Drawing. Purchased.

P. WILSON STEER. *Painswick Beacon.* Oil. Purchased.

ETHEL WALKER. *Nausicaa.* Oil. Purchased.

A. E. JOHN. *The Gossiping Women.* Water-colour. Purchased.

W. ROTHENSTEIN. *Clutton Brock.* Drawing. Presented by Friends.

E. BOUDIN. *Barges.* Drawing. Presented by E. A. M. Lefèvre, Esq. *Près de Planches, Trouville; Furling Sails.* Presented by Mrs. Luck.

EVELYN CHESTON. *Betchworth.* Water-colour. Purchased.

D. MUIRHEAD. *The Palace, Linlithgow.* Water-colour. Purchased.

A. BOYD HOUGHTON. *Ramsgate Sands.* Oil. Presented by Miss Helen Devitt.

G. SEURAT. *La Baignade.* Oil. Courtauld Fund.

E. J. POYNETER. Twelve Illustrations to Dalziel's Bible: proofs. Presented by Gilbert Dalziel, Esq.

CLAUDE MONET. *Plage de Trouville.* Oil. Courtauld Fund.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

E. J. DETMOLD. *Peacock.* Water-colour. Presented by the Artist.

S. F. RAVENET, II. Academy study; sanguine. 1790.

PRINTS.

A large collection of skating subjects. Presented.

AUSTRALIAN ETCHERS (BRITTON, FULLWOOD, GODSON, GOODCHILD, HEYSEN, L. LINDSAY, SHIRLOW, URE SMITH, VAN RAALTE). A selection of twenty-three etchings. Presented by the Artists.

E. AGUILAR. (Lisbon, 1814.) *Portrait of Wellington.*

B. BEHAM. Ornament Print. Pauli 64 II.

W. BLAKE. *Songs of Innocence* and *Songs of Experience.* From the B. B. Macgeorge Library. Presented by Mrs. Macgeorge.

G. L. BROCKHURST. *Almina.* Etching. Presented by Messrs. P. and D. Colnaghi.

E. J. DETMOLD. Three etchings. Presented by A. A. Bailey, Esq.

A. DÜRER. *St. Mary Magdalen.* Counterproof of woodcut, B. 121. Presented.

A. LEGROS. *Bords de la Liane.* Catalogue 240, states III-V. Presented.

C. A. LITTRET. *Portrait of Clairon.* Proof before letters. Presented.

W. VON OLMÜTZ. Large Gothic architectural ornament, Lehrs 86; one of three impressions known. Purchased with the aid of the National Art-Collections Fund and contributions from Sir Otto Beit, T. D. Barlow, Esq., and Dyson Perrins, Esq.

H. RUSHBURY. *Lindisfarne* Presented by O. T. Falk, Esq.

E. A. VERPILLEUX. *St. Paul's, Rainy Day.* Colour woodcut. Presented.

CERAMICS AND ETHNOGRAPHY.

Vase of Northern Chinese celadon: Sung dynasty. Purchased.

Vase of Tz'u Chou type: Yüan dynasty. Purchased.

Wan di porcelain box with red and blue decoration. Presented by O. C. Raphael, Esq.

White cup painted in Florence by Carl Anreiter. Presented by W. W. Winkworth, Esq.

Chinese pottery figure of a European and dog. Presented by S. D. Winkworth, Esq.

Bowl of Zendjian pottery: ninth century. Purchased.

Fragment of a figure of a piper: Staffordshire salt glaze. Purchased.

Ornamental ridge tile from a Tudor house. Presented by R. Manderson, Esq.

Fragment of pottery from the Babylon Ely kilns. Presented by Louis Clarke, Esq.

Toy service by Hackwood: a white teapot, four spoons, and six Chinese porcelain cups and five saucers. Presented by Mrs. Braithwaite Batty.

Dish of Roman glass. Presented by Capt. H. W. Murray.

Goblet of engraved Bohemian glass. Presented by W. W. Winkworth, Esq.

Green glass ball stamped with a "B." Presented by Stanley Bult, Esq.

A *guédoufle* of German glass. Purchased.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

CERAMICS.

Collection of 1,154 specimens of English porcelain of the 18th century, especially BOW, CHELSEA, LONGTON HALL, LOWESTOFT, early BRISTOL and LIVERPOOL. Presented by Mr. Edmund F. Broderip.

Figure of *Polyhymnia,* early Bow porcelain. Presented by Mrs. Donald MacAlister.

INDIAN SECTION.

Two picture-panels of embroidery, each finely worked in coloured silks on unbleached cotton fabric:—

(1) *Rajput princess and peacock.*

(2) *Palace-garden scene.* Formerly used to decorate the knuckle-pads of military-shields. From JAIPUR, Rajputana; about 1700. Presented by Imre Schwaiger, Esq.

METALWORK.

*Collection of brass salvers and dishes. SOUTH GERMAN; early 16th century. Presented by Miss A. F. Vernet.

TEXTILES.

Red velvet Dalmatic with embroidered orphreys. ENGLISH; latter part of 15th century.

Embroidered satin Panel. ENGLISH; period of Charles I (1625-49). Presented by Mr. and Mrs. Cyrus McCormick, Junr.

WOODWORK.

An ENGLISH marquetry Commode with brass mounts, and a Dressing-Table of similar type, both of the second half of the 18th century. Presented by Mrs. Mulliner, in memory of her husband, Colonel H. H. Mulliner.

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PUBLICATIONS RECEIVED

Publications cannot be included here unless they have been delivered before the 16th of the present month. Prices must be stated. Publications not coming within the scope of this Magazine will not be acknowledged here unless the prices are stated.

AMERICAN SOCIETY FOR THE EXCAVATION OF SARDIS: PRINCETOWN UNIVERSITY PRESS.
MOREY (CHARLES RUFUS). *Sardis.* Vol. V. Roman and Christian Sculpture. Part I. The Sarcophagus of Claudia Antonia Sabina and the Asiatic Sarcophagi. 111 pp. + 42 pl.

CAMBRIDGE UNIVERSITY PRESS.
SELTMAN (C. T.). *Athens, its history and coinage before the Persian Invasion.* 228 pp. ill. + 24 pl. 42s.

CHAMPION, PARIS.
HUMPHREY (MILFORD). *Corpus Vasorum Antiquorum Danemark,* edited by Chr. Blinkenberg. *Copenhague: Musée National (collection des antiquités classiques),* by Chr. Blinkenberg and K. Friis Johansen. Portfolio containing 37 pp. + 48 pl. (1 in col.). 17s. 6d.

CHAPMAN AND HALL.
SPEED (HAROLD). *The Science and Practice of Oil Painting.* 276 pp. + 58 pl. 21s.

CORONA MUNDI, NEW YORK.
Roerich. Compiled and edited by the Publishers. 5 pp. + 63 pl. $1.50; Roerich. *Adamant.* 139 pp. + 1 pl. $1.50; SELIVANOVA (NINA). *The World of Roerich.* 125 pp. + 1 pl. $1.75.

DRANE.
GIBSON (FRANK). *The Art of Henri Fantin-Latour: His Life and Work.* 239 pp. + 63 pl. (1 in col.). 21s.

EMPIRE PAGEANT COUNCIL.
**The Pageant of Empire.* Souvenir Volume. Illustrated by Frank Brangwyn, Spencer Pryse and Macdonald Gill. 55 pp. with ills. in col. 21s.

FRANKFURTER-VERLAG.
Handzeichnungen alter Meister aus deutschem Privatbesitz. Herausgegeben von Georg Swarzenski; bearbeitet von Edmund Schilling. 21 pp. ill. + 64 pl.

GOOD FURNITURE MAGAZINE, GRAND RAPIDS, U.S.A.
*FROHNE (HENRY) AND JACKSON (ALICE F. AND BETTINA). *Colour Schemes for the Home and Model Interiors.* Revised edn. 99 pp. with 40 pl. (20 in col.).

HODDER AND STOUGHTON.
GIBBS (JAMES). *The Rules for Drawing the Several Parts of Architecture.* The first edition reduced, with an introduction by Christian Barman. 111 pp. + 1 pl. 10s. 6d.

KLINKHARDT UND BIERMANN, LEIPZIG.
TAUT (BRUNO). *Die neue Wohnung.* 104 pp. with 65 ills. M.3.50; bound M.4.40.

LANE.
*HARRIS (MARY DORMER). *Unknown Warwickshire.* Illustrated by J. E. Duggins. 232 pp. ill. + 20 col. pl. 15s.; *MOTHERSOLE (JESSIE). *The Saxon Shore.* Illustrated by the author. 268 pp. ill. + 24 pl. (7 in col.). 8s. 6d.

MEDICI SOCIETY.
BORENIUS (TANCRED) AND HODGSON (J. V.). *A Catalogue of the Pictures at Elton Hall in Huntingdonshire in the possession of Colonel Douglas James Proby.* Preface by Granville Proby. 124 pp. + 47 pl. Ltd. edn. of 350 copies.

MUSEUM OF FINE ARTS, BOSTON.
COOMARASWAMY (ANANDA K.). *The Treatise of Al-Jazarī on Automata.* 23 pp. + 8 pl. (Communications to the Trustees VI.)

PIPER, MUNICH.
FEULNER (ADOLF). *Peter Vischer's Sebaldusgrab in Nürnberg.* 47 pp. + 41 pl.

PRIVATELY PRINTED.
BEARD (CHARLES KELLY). *Notes on the Barberini and some Allied Armours.* 37 pp. + 2 pl. Ltd. edn. of 350 copies.

SUCESORES DE RIVADENEYRA.
BERWICK Y DE ALBA (DUQUE DE). *Discursos leidos ante la Real Academia de Bellas Artes de San Fernando en la Recepción Pública.* 161 pp. + 18 pl.

CHARLES SCRIBNER'S SONS.
BOSSOM (ALFRED C.). *An Architectural Pilgrimage in Old Mexico.* 10 pp. + 110 pl. £4 4s.

THE WALPOLE SOCIETY.
Designs by Inigo Jones for Masques and Plays at Court. A Descriptive Catalogue of Drawings for Scenery and Costumes mainly in the Collection of His Grace the Duke of Devonshire, K.G., with Introduction and Notes by Percy Simpson and C. F. Bell. 158 pp. + 51 pl. (Twelfth Volume of the Walpole Society.)

PERIODICALS.

WEEKLY.—Architect, 2900-4.

FORTNIGHTLY.—Beaux-Arts, 13, 14; Der Cicerone, xvi, 14, 15.

MONTHLY.—L'Amour de l'Art, v, 6; Architecture, ii, 22; The Arts, vi, 1; Belvedere, v, 22; The Bulletin of the Cleveland Museum of Art, xi, 7; Bulletin of the Metropolitan Museum of Art, xix, 7; Dedalo, v, 1, 2; Le Musée, vii, 6, 7; The Pennsylvania Museum Bulletin, xix, 87; La Revue de l'Art, 258.

QUARTERLY.—The Golden Hind, ii, 8.

CATALOGUES AND PAMPHLETS.—British Empire Exhibition. *Catalogue of the Palace of Arts,* 1s.; *Illustrated Souvenir of the Palace of Arts,* 10 pp. + 164 pl. 5s.; Klinkhardt und Biermann, Leipzig. Lohmeyer (Karl). *Die Fürstlich Nassau-Saarbrückische Porzellanmanufaktur Ottweiler,* 20 pp. + 10 pl. Victoria and Albert Museum. *Catalogue of the Jones Collection.* Part II. Ceramics, Ormolu, Goldsmiths' Work, Enamels, Sculpture, Tapestry, Books and Prints, 124 pp. + 79 pl. Post free 5s. 6d.; *Guide to the Collection of Costumes,* 42 pp. + 36 pl. Post free 2s. 2d.

TRADE LISTS.—*Bibliografia general Española e Hispano Americana,* 1923; *The Cambridge Bulletin,* No. xlviii; Flechtheim, Berlin. *Kunst und Künstler;* Foyle. *Catalogue of Dept. No.* 18, July, 1924; Graupe, Berlin. *Katalog* 108; Klinkhardt und Biermann, Leipzig. *Bücher und Zeitschriften;* Lorentz, Leipzig. *Kunst, Kat.* 278; Morancé, Paris, *Catalogue général;* Murray. *Quarterly List,* July, 1924; Schulz, Plauen *Sonder-Angebot; Literatur und Kunst;* H.M. Stationery office. *Monthly Circular,* 66.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

PAGEANT OF EMPIRE.—This book, with its familiar patriotic poems and its huge colour plates after works by Messrs. Brangwyn, Pryse and Macdonald Gill, cleverly catches the disingenuous spirit of pageantry. It represents a highly emotional species of citizenship, and we hope that our love of country may not be measured by our capacity for responding to its message and spirit. But for those who are naturally gifted to realize the Empire through large doses of violent colour and a tendency to delirium in draughtsmanship, it will do very well. We have, as art critics, as little temptation to criticize the undertaking as we should have to criticize the playing at soldiers in the Park or the sailing of fleets in the pond of Kensington Gardens. The drawings, of which the book largely consists, although hasty and perfunctory like posters, have a certain engaging *éclat,* and we know of no other English artists who could have carried out the scheme of the publication so well.

COLOUR SCHEMES FOR THE HOME is a rather commonplace book. It is the work of two American writers who are obviously in close touch with the more conventional systems of adorning modern dwelling-houses. They know all about what, if we are to pass muster as people of taste, we must buy in the departmental stores. The first chapter is a very futile essay on colour harmony, but the rest of the book is devoted to a series of discussions about the relative merits of mulberry and fawn, or wistaria and old gold, or old blue and taupe, etc., for the dining-room, the living-room, etc. "Period" *pastiches* are used as illustrations and are duly praised in the text, and a number of colour plates show wall hangings, presumably designed by the authors, such as fill the shop windows in Tottenham Court Road. The book is superfluous and quite harmless in every way, for as it simply flatters the taste of the day it can hardly make us any worse than we are.

UNKNOWN WARWICKSHIRE describes in a somewhat desultory way a rather disorderly series of trips through the county. It will appeal to those who do not find a journey without some guidance sufficiently stimulating and yet who would rather not trouble to read up the subject seriously. A number of topographical sketches by Mr. J. E. Duggins are used as illustrations, twenty being in colour.

THE SAXON SHORE.—This is a very entertaining and profitable discussion of the history of *Litus Saxonicum,* so frequently the scene of attack by Saxon pirates in the third and fourth centuries. The author has read up her subject thoroughly and gone to great trouble through repeated visits to the forts of the Saxon shore to find out what evidences still remain of the conditions of that time. Richborough, Reculver, Dover, Lympne, Pevensey, Porchester, Brancaster, Burgh Castle, Walton Castle and Bradwell-juxta-Mare are each dealt with in turn. The book is very fully illustrated by drawings, plans and maps. The information is well arranged and if occasionally Miss Mothersole romances she quite frankly tells us so. But that is exceptional. The book is packed with interesting facts, and we recommend it to amateur archæologists and holiday-makers between the Wash and Southampton Water.

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Old Masters

OWNERS of IMPORTANT OLD MASTERS and WORKS of ART desirous of selling privately should communicate with Mr. ARTHUR RUCK, who is in direct touch with the chief AMERICAN, COLONIAL, and EUROPEAN PURCHASERS.

EXAMPLES MUST BE OF THE HIGHEST QUALITY.

Galleries: 4 Berkeley St., Piccadilly, London, W.1

The Antiques of the Future

5 ft. Carved and Gilt Bedstead, the head board is covered with fine Italian embroidery. Price on application.

SOME of the finest pieces of Antique Furniture to be seen at the present time were designed and made during the XVIII century in our Lancaster Factory, where Robert Gillow and his craftsmen started working in the year 1695. To-day in the same factory descendants of those skilled workers are making Furniture which in design, materials and workmanship is in all respects equal to the superb productions of Robert Gillow himself. These perfect examples of modern craftsmanship, which will be the Antiques of the Future, are now on view in the Gillow Galleries. Your inspection of them is cordially invited.

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GREAT BRITAIN :

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COLNAGHI, P. & D., & Co. Drawings and Water-colours by Muirhead Bone, Sir D. Y. Cameron, R.A., Charles E. Cundall, Hester Frood, James McBey, Algernon Newton, and Job Nixon.

DANISH ART GALLERIES, 2 Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faïence.

FINE ART SOCIETY. "Punch" and other Drawings by Fougasse. Water-colours by Mary Bird. Water-colours, *Italy, etc.*, by W. H. Allcott.

INDEPENDENT GALLERY. Water-colour Drawings, *Venice and the Lido*, by Frank Dobson. Statuettes.

LEICESTER GALLERIES. Sculpture and other works by Eric Kennington. Memorial Exhibition of the work of T. Austen Brown (1857-1914). Paintings by Lucien Pissarro.

MANSARD GALLERY. The London Group. (Opens October 13.)

PATERSON, W. B Water-colour Drawings by Bess Morriss (Mrs J. Nevin Tait).

ROYAL PHOTOGRAPHIC SOCIETY. 69th Annual Exhibition. (Closes October 25.)

SACKVILLE GALLERY. Selected Pictures by Old Masters.

ST. GEORGE'S GALLERY. Paintings by Ivan W. Brooks. (Opens October 2.)

SPINK & SON, 6 King Street, St. James. Old Masters.

WALKER'S GALLERIES. Water-colours, Oil Paintings and Etchings by Lancelot L. Goldie. Water-colours by M. A. Bovenschen (October 13-25). Paintings by Miss Hilda Pearson.

WOMEN'S INTERNATIONAL ART CLUB. 23rd Annual Exhibition (October 6-18).

Brighton :

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SALES DURING OCTOBER

ENGLAND :

London :

DEBENHAM, STORR & SONS. October 1, 2, 7, 9, 10, 14-16, 21-23, 28-30, Jewellery and Silver Plate; October 6, 7, 9, 10, Paintings, Water-colours, Drawings, Engravings, Books, etc.; October 17, Furniture.

GLENDENNING & CO. October 1, 14, 15, Stamps; October 6-8, Oriental Art; October 13, Miscellaneous.

HARMER, H. R. October 6, 13, 20 and 27, Stamps.

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AUCTIONS

MESSRS. C. G. BOERNER, Universitätsstr. 26, Leipzig. NOVEMBER 13-15. Duplicate engravings and woodcuts from the Print Room, British Museum, and from the Albertina; drawings from the fifteenth to the nineteenth century. The engravings include works by Dürer, Cranach, Rembrandt, the "Little Masters," and English artists of the eighteenth century. The drawings include the collection of the late Geheimrat A. Köster of Leipzig.

MESSRS. H. GILHOFER AND H. RANSCHBURG, LTD., Haldenstr. 33, Lucerne. NOVEMBER 18-20. Old engravings, the property of a Royal collector, including nearly the whole œuvre of Dürer and engravings by Schongauer, Meckenen and Rembrandt etchings in early states; old English mezzotints by Morland, Ward, Reynolds Cosway, etc.

MESSRS. PAUL GRAUPE, Lützowstrasse 38, Berlin, W35. OCTOBER 6 and 7. Drawings by modern artists, including examples by Brangwyn, Haden, Legros, Pennell, Whistler, Zorn, Toulouse-Lautrec, etc.

MESSRS. SOTHEBY, WILKINSON AND HODGE, 35 New Bond Street. October 23. Persian and Indian miniatures, books and works of art, including a fine sixteenth century Khamsah of Nizāmī, and Yūsuf u Zulaikhā of Jāmī, Mosque and other Qur'āns, jade weapons and carvings. There are also a number of textiles and Cashmir shawls, an interesting Indian carpet of the early seventeenth century and a fine Persian carpet of the seventeenth century; the property of an Indian gentleman.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

PRINTS.

F. L. GRIGGS, A.R.A. *The Ford;* final state. Presented by the Artist.

REMBRANDT. *Cornelis Claesz Anslo;* late state with inscription by W. B. Tiffin (one of four impressions printed in 1826).

W. STRANG, R.A. *Portrait of Richard Garnett;* the etched plate. Presented by A. W. Pollard, Esq., C.B.

A. ZORN. Twelve etchings. Presented by Madame Zorn.

BOOKS.

A. DELATRE. Eau-forte. pointe-sèche et vernis-mou. Paris, 1887. Privately printed Catalogue of the Widener Collection of French eighteenth century prints. Presented by J. Widener, Esq.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Bronze Horse; by ANTONIO SUSINI (died 1624). Signed ANT. SUSINII. FLOR. FE. ITALIAN; late 16th or early 17th century.

Apollo and the Nine Muses; relief in oak, painted and gilded. ENGLISH (?) (under French influence); end of the 16th century.

CERAMICS.

Panel of stained glass; 13th century. Probably ENGLISH. Purchased with the aid of Sir Otto Beit, K.C.M.G., and the National Art-Collections Fund.

Glass Goblet engraved by Frans Greenwood. ENGLISH glass engraved in Holland (Dordrecht); about 1730. Purchased. (See BURLINGTON MAGAZINE of December, 1922, p. 297.)

*Roundel of painted glass, allegorical subject. FLEMISH; about 1530. Purchased under the Bequest of Captain H. B. Murray.

METALWORK.

Silver-gilt Badge with the arms of Antonio Parragues, Archbishop of Cagliari (Sardinia) from 1558-1572. Given by Lionel A. Crichton, Esq., through the National Art-Collections Fund.

Silver two-handled Cup. London hall-mark for 1656-7. Purchased under the Bequest of the late Francis Reubell Bryan.

Silver-gilt Pyx by Remigius Mayer of Constance, dated 1589.

Necklace of gold, glazed ware and cornelian beads. Ancient Egyptian. Bequeathed by the late Miss Marie Corelli.

WOODWORK.

Dolls' House, made by David Allan, Tapissier to the King, Buckingham Palace; the objects bought and collected by H.M. Queen Mary. Presented by H.M. Queen Mary.

Panelling of a Room, with carved chimney-piece, and painted wall paper in the Chinese style. Middle of the 18th century. From Berkeley House, Wotton-under-Edge, Gloucestershire. Purchased. (A description of this room was given in the BURLINGTON MAGAZINE of July, 1905.)

Front of an oak Pulpit. Inscribed: "*Given in Love of the Gospel.* 1628." Purchased.

NATIONAL PORTRAIT GALLERY.

The following recent acquisitions have now been placed on exhibition:—

Sir Arthur Helps, K.C.B., D.C.L., 1813-1875. Clerk to the Privy Council, 1860-75. Author of "Friends in Council," 1847-59, and other works. Revised for press Queen Victoria's publications. Crayon drawing, 1858, by GEORGE RICHMOND, R. A. Paper, 23½ ins. by 17½ ins. Bequeathed by his daughter, Miss Helps. (Room XXX.)

James Parke, Baron Wensleydale, 1782-1868. Judge. Baron of the Exchequer, 1834. Pencil drawing by his grandson, the late EARL OF CARLISLE. Paper, 8½ ins. by 6½ ins. Presented by his grandson, the Viscount Ullswater, G.C.B., P.C., a Trustee of the Gallery. (Swing Frames, Room XXVIII.)

William Combe, 1741-1823. Author of the Tours of "Doctor Syntax." Pencil drawing, 1793, by GEORGE DANCE, R.A. Paper, 11¾ ins. by 9 ins. Presented by Mr. John Lane. (Room XXVIII.)

John Ruskin, 1819-1900. Small bronze bust, 1888, by CONRAD DRESSLER. Presented by Mr. Alfred Jones, of Bath. (Room XXVII.)

Marie (Madame) Tussaud, 1760-1850. Wax modeller and founder of the exhibition in Baker Street known by her name. Crayon drawing, probably by her son, FRANCIS TUSSAUD. Paper, 15 ins. by 11 ins. Presented by Mr. J. T. Tussaud. (Room XXX.)

Hodgson Pratt, 1824-1907 Peace advocate and a promoter of the industrial co-operative movement. Painted in 1891 by FELIX MOSCHELES. Canvas, 30 ins. by 25 ins. Presented by the Hodgson Pratt Memorial Committee. (Room XXX.)

John, 2nd Duke of Montagu, K.G., 1688?-1749. Courtier. Master-General of the Ordnance, 1740-1 and 1743-9; and *James O'Hara, 2nd Baron Tyrawley,* 1690-1773. Field-Marshal. Ambassador in Russia and Portugal. Group, painted in 1712 by JOHN VANDERBANK. Canvas, 56½ ins. by 69 ins. Presented by the Duke of Buccleuch and Queensberry, K.T. (Room XVI.)

Rev. John Clifford, C.H., D.D., 1836-1924. Distinguished Baptist Minister. Replica painted by the HON. JOHN COLLIER. Canvas, 23½ ins. by 19½ ins. Presented by the Baptist Union of Great Britain and Ireland. (Room XXX.)

Rev. George Walker, D.D., 1618-1690. Governor and defender of Londonderry during the siege of 1689. Killed at the Boyne. ARTIST UNKNOWN. Canvas, 50 ins. by 40 ins. (Room VIII.)

"*The Old Countess of Desmond.*" D. 1604 at the reputed age of 140 years. Catherine FitzGerald, 2nd wife of Thomas, 12th Earl of Desmond (d. 1534). She is mentioned by Raleigh in his "History of the World," and by other historians. ARTIST UNKNOWN. Canvas, 30 ins. by 25 ins., oval. (Room II.)

George Washington, 1732-1799. Painted by GILBERT STUART. Canvas, 30 ins. by 25 ins. Presented by an American gentleman. (Room XI.)

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Sir Joseph Dalton Hooker, O.M., G.C.S.I., 1817-1911. Botanist and traveller. Director of Kew Gardens in succession to his father, 1865-85. Wedgwood medallion, 1897, oval. ARTIST UNKNOWN. Purchased. (Miniature Cases.)

Phineas Pett, 1570-1647. Master builder of the Navy and naval commissioner. Painted in 1612-3 by a DUTCH ARTIST, as recorded in Pett's autobiography. Canvas, 46½ ins. by 39 ins. Purchased. (Room III.)

Rev. William Romaine, 1714-1795. Evangelical preacher and lecturer. Author of several works on Faith. Supporter of Whitefield and chaplain to Lady Huntingdon. Painted in 1758 by FRANCIS COTES, R.A. Canvas, 50 ins. by 40 ins. Purchased. (Room XVI.)

Samuel Wesley, 1766-1837. Composer and musician; son of the Rev. Charles Wesley, the hymn-writer. Painted by JOHN JACKSON, R.A. Canvas, 30 ins. by 25 ins. Purchased. (Room XIX.)

PUBLICATIONS RECEIVED

PHILIP ALLAN AND CO.

EDWARDS (A. TRYSTAN). *Good and Bad Manners in Architecture*. 244 pp. + 44 ills. 6s.

COUNTRY LIFE.

MACQUOID (PERCY) and EDWARDS (RALPH). *The Dictionary of English Furniture from the Middle Ages to the late Georgian Period*. Vol. I (A—Ch.). 266 pp. + 19 col. pl. and illustrations in text. £5 5s.

HANFSTAENGL, MUNICH.

GANS (PAUL). *Meisterwerke der öffentlichen Kunstsammlung in Basel*. 16 pp. + 227 pl. (Meisterwerke der bedeutendsten Galerien Europas. Band X.)

LANE.

*BERTRAM (ANTHONY). *English Portraiture in the National Portrait Gallery*. 154 pp. + 16 pl. 5s.; SPARROW (WALTER SHAW). *Advertising and British Art*. 190 pp. ill. + 157 pl. (36 in col.). 30s.

MACMILLAN.

WEITENKAMPF (F.). *American Graphic Art*. 326 pp. + 51 pl. 21s.

MEDICI SOCIETY.

The Holford Collection: A catalogue of twelve illuminated manuscripts at Dorchester House and one hundred and seven pictures at Westonbirt in Gloucestershire. 94 pp. + 2 pl.

*WILSON (HARDY). *Old Colonial Architecture in New South Wales and Tasmania*. 14 pp. + 50 pl.

PRIVATELY PRINTED.

The Royal Doulton Potteries: A brief summary of their rise and expansion during six reigns. 80 pp. fully ill. (4 pl. in col.).

REAL ACADEMIA DE BELLAS ARTES DE SAN CARLOS.

Archivo de Arte Valenciano. Año VIII Enero-Diciembre. 142 pp. fully ill.

SCHMIDT, MUNICH.

FEULNER (ADOLF). *Katalog der Gemälde im Residenzmuseum München und in Schloss Nymphenberg*. 136 pp. + 39 pl. (Inventare der Kunstsammlungen des ehemaligen Kronguts in Bayern. Band I.)

SCHWABE, BASEL.

GLASER (KURT). *Hans Holbein d. J. Zeichnungen*. 36 pp. + 85 pl. 20 frs. Sw.

UNIVERSITY OF CHICAGO PRESS.

LUCKENBILL (DANIEL DAVID). *The Annals of Sennacherib*. 196 pp. + 3 pl. (Oriental Institute Publications, Vol. II.) $4.

VAN STOCKUM AND ZOON, THE HAGUE.

DE VRIES (J. G. A. N.). *Porselein*. 121 pp. + 20 pl.

WILDER.

**Print Prices Current*. Vol. V. 1922-3. 335 pp.

YALE UNIVERSITY PRESS, NEW HAVEN: HUMPHREY MILFORD.

*HAMBIDGE (JAY). *The Parthenon and other Greek Temples. Their Dynamic Symmetry*. 102 pp. with 103 ills. 27s. 6d.

WEEKLY.—The Architect, 2905-8.

FORTNIGHTLY.—Beaux-Arts, 15; Der Cicerone, 16, 17.

MONTHLY.—L'Amour de l'Art, v, 7, 8; Architecture, ii, 23; The Arts, vi, 2; Au Jardin de l'Infante, 6; Belvedere, 20; Bulletin of the Metropolitan Museum of Art, xix, 8; Bulletin of the Worcester Art Museum, xv, 2; Dedalo, v, 3; Gazette des Beaux-Arts, 748-9; International Studio, 328; Museum of Fine Arts Bulletin, xxii, 132.

QUARTERLY.—Oud-Holland, xli, 5.

CATALOGUES AND PAMPHLETS.—Sir John Cass Technical Institute, *Syllabus of Classes*, 1924-5; H.M. Stationery Office, Edinburgh, *Scottish History told by Portraits*, A Popular Guide to the National Portrait Gallery, Edinburgh. 3d.

TRADE LISTS.—Cambridge University Press, *Autumn Books*; Gilhofer and Ranschburg, Vienna, *Katalog* 169; Schulz, Plauen, *Sonderangebot*; H.M. Stationery Office, *Monthly Circular*, 67; Verlag Der Sturm, Berlin, *Verlags-Verzeichnis*; de Vries, Amsterdam, *Maitres hollandais et flamands du xviie Siècle; Gravures et dessins*.

Publications in the preceding lists marked with an asterisk are briefly discussed below.

ENGLISH PORTRAITURE IN THE NATIONAL PORTRAIT GALLERY.—This is a most intelligent little book. The author clearly realizes the nature of his problem, never for a moment confusing æsthetic power with mere accuracy in describing the features of a sitter. The National Portrait Gallery contains a unique collection of portraits of distinguished people, among these being some pictures of considerable artistic merit. Mr. Bertram separates the gold from the dross with discernment. His little book is very readable and the illustrations are adequate.

OLD COLONIAL ARCHITECTURE IN NEW SOUTH WALES AND TASMANIA is a very large book mainly consisting of reproductions of drawings of old houses and other buildings. Mr. Hardy Wilson is an accurate draughtsman and he has taste. His work has not any considerable æsthetic appeal though it is always pleasant and acceptable. He has devoted himself for a number of years to making detailed drawings of the earliest architecture to be found in New South Wales and Tasmania, and the new book is the result of his labours. There are in a short introduction some useful architectural notes. The publication is very well suited to inform those interested in these buildings, many of which are exceedingly charming.

THE PARTHENON.—Those who found themselves intrigued by Mr. Hambidge's "Dynamic Symmetry: The Greek Vase," "Dynamic Symmetry in Composition as used by the Artists," and the various numbers of "The Diagonal" will be interested in this volume. Mr. Hambidge here applies his principle to the Parthenon. As far as a first reading goes the new volume impresses us, and there seems to be less doubt than ever that Mr. Hambidge has hit upon an important mathematical fact underlying design. The situation as regards purely formal art seems to be fairly clear; when Mr. Hambidge has dealt with pictorial art one feels that much more investigation is needed. He is greatly to be encouraged, for he has the rare power of following out a theory without losing his head. The present volume should be studied by all who believe it possible to explain by a mathematical formula part or all of what the artist creates by way of design.

PRINT PRICES CURRENT.—This is volume five of a most useful series. In it the quality and condition of the prints sold have been made special features, which is a most valuable addition. The book is bound, printed, and produced in the style of former numbers of the same series. The new volume is indispensable to those who wish to follow the print market.

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EXHIBITIONS

GREAT BRITAIN :
London :
BARBIZON HOUSE. Works by Bertram Nicholls.
BRITISH MUSEUM : DEPARTMENT OF PRINTS AND DRAWINGS. Modern Prints and Drawings presented by the Print Fund of the Contemporary Art Society. Paintings and Woodcuts by Hokusai and his pupils. (Opens middle of November.)
COLNAGHI, P. & D. & CO. Modern British Artists.
DANISH ART GALLERIES, 2, Old Bond Street, W.1. Royal Copenhagen Porcelain. The Copenhagen Art Faience.
FRENCH GALLERY. Modern Artists, including Alexander Jamieson, J. R. K. Duff, and Lee Hankey.
GOUPIL GALLERY. Fourteenth Goupil Gallery Salon (an exhibition of contemporary art).
GREATOREX GALLERIES. Water-colours, *Algeria, Tunisia, Italy, Sicily, and the French Riviera,* by C. B. Prescott (closes November 15). Original Etchings by Winifred Austen, C. W. Cain, Troy Kinney, E. S. Lumsden, H. Rushbury, S. Trushingham, H. Harvey, and others.
LEICESTER GALLERIES. Memorial Exhibition of the work of Mark Fisher. Caricatures by Quiz.
MANSARD GALLERY. The London Group (closes November 8).
ROYAL INSTITUTE OF OIL PAINTERS. Annual Exhibition.
SACKVILLE GALLERY. Selected Pictures by Old Masters.
ST. GEORGE'S GALLERY. Water-colours by Ethelbert White (closes November 19).
SPINK & SON, 6 King Street, St. James. 17th and 18th Century Chinese Lacquer Carvings.
TOOTH, ARTHUR & SONS. Water-colours by J. M. W. Turner, J. R. Cozens, Copley Fielding, ,etc. (opens November 15).
TWENTY-ONE GALLERY. Water-colours by M. Knox.
WALKER'S GALLERIES. Water-colours by Romilly Fedden (opens November 4). Paintings by Hilda Pearson (closes November 12). Water-colours by Mary Luttrell (November 14-20). Etchings by E. Mary Shelley (opens November 17). Memorial Exhibition of the works of the late Mrs. Walter Donne (*née* Payne-Gallway) (opens November 24).
YAMANAKA & CO., LTD., 127 New Bond Street. Early Chinese Pottery and Porcelain (opens November 10).
Brighton :
PUBLIC FINE ART GALLERIES. Autumn Exhibition of Pictures by Modern British Artists.
Derby :
CORPORATION ART GALLERY. Modern Paintings.
Liverpool :
WALKER ART GALLERY. 52nd Autumn Exhibition of Modern Art.
SWITZERLAND :
Lucerne ;
THANNHAUSER GALLERY, 11 Haldenstrasse. Paintings by Masters of the Impressionist and Barbizon School. Old Masters.
GERMANY :
Munich :
BOHLER, JULIUS. Old Masters, Tapestries, and Works of Art.
THANNHAUSER GALLERY, Theatinerstrasse 7. Impressionist and Barbizon School Paintings. Etchings.

SALES DURING NOVEMBER

ENGLAND :
London :
CHRISTIE, MANSON & WOODS. November 21, Portrait of Saskia as " Deborah," by Rembrandt.
DEBENHAM, STORR & SONS. November 3, 4, 6, 7, 10, 11-13, 14, 18-20, 25-27, Jewellery and Plate.
EASTWOOD & HOLT. November 4 and 5, Chinese and Japanese Antiques.
HARMER, H. R. November 3, 10, 17, and 24. Stamps.
SOTHEBY, WILKINSON & HODGE. November 3 and 4, Books. November 5 and 6, Drawings and Engravings illustrating Pennant's " London." November 5-7, Pottery, Porcelain, Works of Art, and Furniture belonging to the late Mrs. Motague White. November 10 and 11, Library of the late William Beattie. November 11, Egyptian Antiquities. November 12, Mezzotint Portraits. November 13, Paintings and Water-colours. November 14, Furniture and Porcelain. November 17-20, Prehistoric Antiquities belonging to W. J. Knowles. November 21 and 28, Works of Art. November 25, Modern Etchings. November 27, Old Master Drawings.
GERMANY :
Leipzig :
BOERNER, C. G. November 13-15, Engravings and Woodcuts, including duplicates from the British Museum and the Albertina. also Drawings
SWITZERLAND :
Lucerne :
GILHOFER & RANSCHBURG. November 18-20, Engravings, Colour Prints, Mezzotints, and Persian and Indian Miniatures.

DUVEEN BROTHERS

Paris. New York.

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AUCTIONS

MESSRS. LEO HAMBURGER, Scheffelstrasse 24, Frankfurt om Main. November 4. Medals, coins, and seals. In all about 200 examples will be offered for sale, a considerable number of importance artistically and archæologically. Among the Italian ones are five attributed to Antonio Pisano and thirteen to Matteo de' Pasti. There are a few French examples, a larger number of Royal portraits of German design, a number of ecclesiastical examples, and many subjects of general interest.

MESSRS. F. LAIR DUBREUIL, Hotel Drouot, Paris. November 6. Modern pictures from the collection of the late M. Leclanché. There are in this collection over a hundred paintings and some sculptures. The paintings, many of which, such as Camille Pissarro's *La rue de L'épicerie à Rouen* (1898), represent the artists at very interesting moments in their career, are very instructive. They cover large sections of the history of modern French painting, from late Impressionism almost to the present day.

MESSRS. SOTHEBY, WILKINSON, AND HODGE, 35, New Bond Street. November 11. The collection of Egyptian antiquities formed by the late Rev. W. Frankland Hood. This is an important sale that will repay the attention not only of Egyptologists but of art-lovers in general. There are in all 172 lots, including the well-known Hood papyrus and a number of personal objects in bone, ivory, beadwork, and gold. Lot 14 is a black granite head of a portrait statue of Queen Hatshepsut, wearing the crown of Upper Egypt. It is remarkable as a portrait by some sculptor of the 18th dynasty, and may profitably be compared with that of the Queen's nephew Thothmes III. Lot 15 is a fine Ptolemaic capital in limestone, and Lot 22 is a faience slab representing in bas-relief the young Horus. There are several well-preserved specimens of vases in aragonite, of various shapes and dates. November 12: Mezzotint portraits, the property of a lady. The collection contains a number of excellent impressions by English 18th century engravers such as Earlom, Green, Smith, and Ward, after the great English portraitists. There is also the rare mezzotint of William of Orange and Mary, by Ludwig von Siegen, after Hondthorst. November 17: The collection of prehistoric antiquities formed by Mr. W. J. Knowles, M.R.I.A. They are mainly of Irish origin, there being in all 866 lots. December 1: A collection of 210 Greek coins, mainly in silver.

MESSRS. H. GILHOFER and H. RANSCHBURG, Haldenstrasse 33, Lucerne. November 18-20. Engravings by a large number of artists, from the 15th to the 19th century. There are many important examples by Dürer, Meckenen, Schongauer, Rembrandt, Morland, Ward, and Reynolds; in all, 847 lots.

GALLERY AND MUSEUM ACQUISITIONS

BRITISH MUSEUM: PRINT ROOM.

PRINTS.

E. A. COLE. *Pygmalion*, 2nd state; dry-point. Presented by A. J. Godby, Esq.

L. LINDSAY. *Twenty-one Woodcuts* (book). Presented by the Artist.

H. RUSHBURY. *Book-plate of W. W. Spooner;* two unique trial proofs and finished state. Presented by W. W. Spooner, Esq.

G. VIGELAND. *Five Woodcuts*. Presented by the Artist.

CERAMICS AND ETHNOGRAPHY.

ASAHI Tea-bowl. Presented by T. Matsubayashi, Esq.

Fragment of MING blue and white porcelain. Presented by H. C. Bellew, Esq.

Dish with liver-coloured glaze and Hsüan Tê mark. Presented by W. W. Winkworth, Esq., M.C.

Wine-cup of CHINESE porcelain. Presented by Messrs. Bluett and Sons.

VENETIAN glass ewer, 17th century. Presented by Mrs. Drummond.

Bottle of SYRIAN glass, probably 8th century. Presented by Capt. H. W. Murray.

Pottery hand-lamp found at York. Presented by Miss Spink.

An early CHINESE bronze cauldron and bell. Purchased.

T'ANG pottery figures of a guard and of a lady on horseback. Purchased.

Square dish of early MING polychrome porcelain. Purchased.

K'ANG HSI porcelain dish in blue and brown. Purchased.

Six engraved eighteenth century glasses. Purchased.

BRISTOL delft plate with cypher of Queen Anne. Purchased.

IMARI porcelain bottle and a European glass. Purchased.

Bottle of kindred shape.

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

CERAMICS.

Green-glazed earthenware bowl, found in excavations at Hamamieh, Middle Egypt, together with a gold coin dated A.D. 859. Presented by the British School of Archæology in Egypt.

Teapot, cream-coloured earthenware painted in colours. LEEDS or STAFFORDSHIRE, about 1770. Presented by C. Reginald Grundy, Esq.

ENGRAVING, ILLUSTRATION, AND DESIGN.

*Designs for three jewelled pendants, by an anonymous artist of the Holbein period.

*E. W. TRISTRAM. Drawings (20) of Early English wall paintings in Rochester Cathedral, etc.

*CORNELIUS VARLEY. Drawings (5).

*Series of 135 sketches for stage scenery, made by a member of the Grieve family (c. 1797-c. 1840).

*PAUL NASH. Designs (5) for stage scenes and costumes for "A Midsummer Night's Dream."

*BARTOLOZZI. Stipple engravings (28) after Angelica Kauffman, etc. Bequeathed by the late Mrs. Froud Walker.

METALWORK.

Pair of oak doors, with wrought iron hinges, from Gannat, Auvergne FRENCH; about 1200.

TEXTILES.

Linen tunic, cover, and pillow-cases, embroidered with black silk. English; 16th century.

A number of textilels, excavated at Qau-el-Kebir, Upper Egypt. Presented by the British School of Archæology in Egypt.

PUBLICATIONS RECEIVED

ARNOLD.

LUCAS (A.). *Antiques, their Restoration and Preservation.* 136 pp. 6s.

BATSFORD.

JOURDAIN (M.), *English Decoration and Furniture* (1500-1650). An account of its development and characteristic forms. 305 pp., fully ill. (Library of Decorative Art.) £3.

ERNEST BENN.

KOOP, (ALBERT J.). *Early Chinese Bronzes.* 85 pp. + 110 col. and collotype pl. £5 5s.

WATTS (W. W.). *Old English Silver.* 149 pp. + 134 pl. £5 5s.

BLACK.

CESCINSKY (HERBERT). *The Old World House, its Furniture and Decoration.* Vol I. 307 pp., fully ill. Vol. II., 371 pp., fully ill. 70s.

BURROWS.

BURROWS (E. J.). *Ancient Earthworks and Camps of Somerset.* 165 pp., fully ill. + map. Ltd. edn. of 1,025 copies. 25s.

CHAPMAN AND HALL.

Rogues in Porcelain. A Miscellany of Eighteenth Century Poems. Compiled and decorated by JOHN AUSTEN. 258 pp., ill. in col. 15s.

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DUCKWORTH.
FAIRLESS (MICHAEL). *The Roadmender.* 121 pp. + 8 plates by EDMUND BLAMPIED. 10s.

DE GRUYTER, BERLIN.
RUMPF (FRITZ). *Meister des Japanischen Farbenholzschnittes, neues über ihr Leben und ihre Werke.* 143 pp. ill. + 18 col. pl. Bound. 45 marks.

HEITZ, STRASSBURG.
HEDICKE (ROBERT). *Methodenlehre der Kunstgeschichte;* ein Handbuch für Studierende. 301 pp. Paper, 20 marks; bound, 24 marks.

HODDER AND STOUGHTON.
ANDERSON (HANS). *Fairy Tales.* Illustrated by KAY NIELSON. 197 pp. ill. + 12 col. pl. 20s.

LANE.
CRISP (SIR FRANK, Bt.). *Mediæval Gardens.* Edited by CATHERINE CHILDS PATERSON. Vol. I., 140 pp. + 225 ill.; Vol. II., xiv. pp. + 314 ill. £6 6s.
FRANCE (ANATOLE). *The Revolt of the Angels.* Translated by Mrs. WILFRED JACKSON. Ill. by FRANK PAPÉ. 357 pp. + 12 pl. 16s.
LEIPNIK (F. L.). *A History of French Etching from the sixteenth century to the present day.* 190 pp. + 107 pl. 42s.
The Rubáiyát of 'Umar Khaiyám. Translated from the French of J. B. NICOLAS by FREDERIC BARON COMO. Edited by EDWARD HERON-ALLEN. Illustrated by HAMZEH CARR. 193 pp. + 16 col. pl. 21s.

MARCAN-VERLAG, COLOGNE.
BEITZ (EGID). *Grünewald's Isenheimer Menschwerdungsbild und seine Quellen.* 66 pp. + 5 pl.

MUSEUM OF FINE ARTS, BOSTON.
DUNHAM (DOWS). *Two Royal Ladies of Meroë.* Report on some results of excavations by the Harvard University-Museum of Fine Arts Egyptian Expedition during the season 1922-23. (Communications to the Trustees, VII.) 16 pp. ill.

OXFORD: CLARENDON PRESS.
RANDALL-MACIVER (DAVID). *Villanovans and Early Etruscans.* A Study of the Early Iron Age in Italy as it is seen near Bologna, in Etruria, and in Latium. 275 pp. ill. + 47 pl. 84s.

QUARITCH.
CRESWELL (K. A. C.). *Archæological Researches at the Citadel of Cairo.* 78 pp. + 30 pl. (Extrait du Bulletin de l'Institut Français d'Archéologie Orientale. T. XXIII.)

SAMPSON LOW, MARSTON AND CO.
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THE STUDIO.
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ROOSVAL (JOHNNY). *Nya Sankt Görans Studier.* 219 pp. ill. + 54 pl. (K. Vitterhets, Historie, och Antikvitets-akademien.)

WEEKLY.—The Architect, 2909-12.

FORTNIGHTLY.—Beaux-Arts, 16; Der Cicerone, xvi., 18, 19.

MONTHLY.—L'Amour de l'Art, v, 9; Architecture, ii, 24; The Arts, vi, 3, 4; Belvedere, 23; Bulletin of the Metropolitan Museum of Art, xix, 9; International Studio, 329; La Revue de l'Art, 259.

QUARTERLY.—The Golden Galleon, i, 4; Jahrbach der preuszischen Kunstsammlungen, xlz, 3; The Quarterly Review, 481.

CATALOGUES, REPORTS, AND PAMPHLETS.—Andrade. *Old English Pottery, Astbury Figures,* 39 pp. ill., 10s.; British Academy, Borenius (Tancred), *English Primitives* (Annual lecture on Aspects of Art), 16 pp., 2s.; Zürcher Kunstgesellschaft, *Jahresbericht,* 1923.

TRADE LISTS.—Batsford, *Books on Decorative Art, Architecture, Social Life, etc.;* Bell, *New and Forthcoming Books;* Gilhofer and Ranschburg, Vienna, *Katalogen,* 170, 171; *Kunstanzeiger; Moderne Graphik, I;* Methuen, *Forthcoming Books;* Murray, *Quarterly List; Norstedts Nyheter,* xiv, 6; Schultz, Plauen, *Kunstliteratur;* H.M. Stationery Office, *Monthly Circular,* 68.

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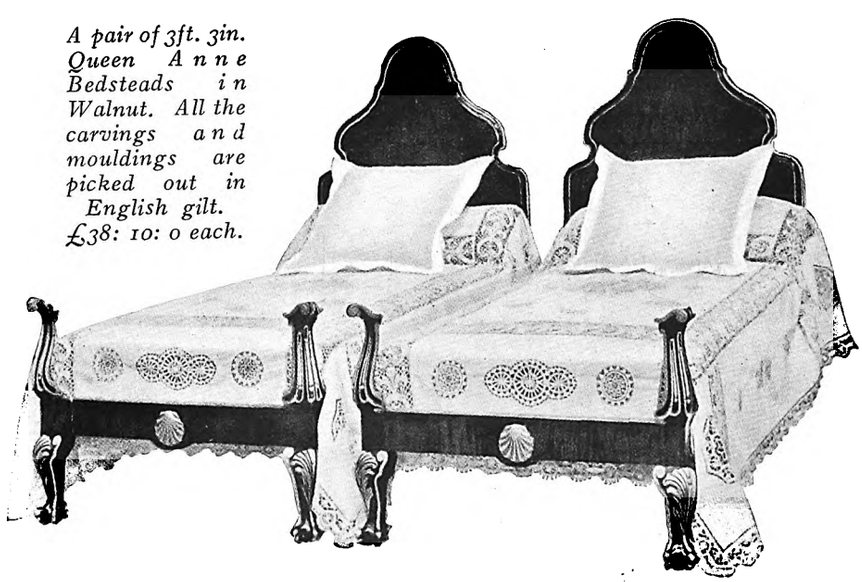

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WHITECHAPEL ART GALLERY. International Posters (closes December 20).

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CHRISTMAS BOOKS

There is no very good reason why this journal should deal with what are known in publishing circles as "Christmas books." We have no column in which that class of literature can properly be included and we are comparatively immune from the annual inundation of thought and art which, we have observed, perplexes and degrades the criticism of so many newspapers and weeklies. But the prevailing confusion of mind regarding the vexed question, "What is art?" brings to our doors masses of publications the like of which, except at Christmas, we never see. We are glad to be able to report that the habit of working off ineffectual rubbish for Christmas consumption is ceasing to pay. Whether it be that publishers are poorer or whether it be that the young are more than ever expressing independence of mind by insisting on choosing their own Christmas presents, is hard to say, but as season follows season, fewer and fewer books that are unpublishable in the course of the ordinary "seasons" are being produced at this time of the year.

The books that have this year come our way might be classified into Books with Ideas, new Literary Books, Illustrated Books or Art Books.

Only one art book has been received—a detestably produced volume of Raeburn in "Cassell's Gems of Art" Series. The illustrated books include Anatole France's "The Revolt of the Angels," beautifully printed, bound and produced by Messrs. Lane, and illustrated with the greatest cleverness and sympathy by Mr. Frank C. Papé. In the same class is yet another edition (can we have too many?) of Hans Andersen's "Fairy Tales." It is efficiently and tastefully produced by Messrs. Hodder and Stoughton and illustrated by Mr. Kay Nielsen in colour and monotone in an attractive style, reflecting the notions of the Japanese, of the Cubists and of Mr. Edmund Dulac.

The class of new literary books is this year the largest. There is Messrs. Chapman and Hall's 'Rogues in Porcelain,' being a miscellany of eighteenth century poems, compiled and decorated by Mr. John Austen, who contributes a large number of sweet extravagances in bright colour and pretty line, all in what musical operagoers regard as the real eighteenth century manner (Shades of Dr. Johnson!). Then there is Messrs. Duckworth's edition of Michael Fairless's "The Roadmender," which commences, "I have attained my ideal: I am a roadmender, some say stonebreaker. Both titles are correct, but the one is more pregnant than the other. All day I sit by the roadside on a stretch of grass under a high hedge of saplings and a tangle of traveller's joy, woodbine, sweetbriar and late roses. Opposite me is a white gate, seldom used . . . ." and which concludes, the biblical rhythm grown stronger, "But beyond the white gate and the trail of woodbine falls the silence greater than speech, darkness greater than light, a pause of "a little while"; and then the touch of that healing garment as we pass to the King in His beauty, in a land from which there is no return. At the gateway, then, I cry you farewell." The illustrations to these effusions of the spirit are by that exquisite draughtsman, but less exquisite artist, Mr. Edmund Blampied, R.E. We have not read, and may not have time to read, "Peacocks and Pagodas," text and plates by Mr. Paul Edmunds (Messrs. Routledge), but it appears to be a pleasant, chatty thing about Burma, in which are described the modest way in which Burmese girls bathe, how lacquer-work is done, how much bribery and corruption exists and what songs are sung in Burma. All this is adequately illustrated by broad-cut wood blocks printed in good black ink, and there is a coloured frontispiece. For those whose energies or whose income-tax forbids a journey as far as Burma, Messrs. Macmillan offer "London," by Mr. Sidney Dark, a substantial and very well-produced volume, lavishly illustrated with excellent reproductions of black-and-white work by Mr. Joseph Pennell, who can illustrate a city as well as any man. We have not read through Mr. Dark's text, but as far as we have gone it seems rather good. Nor, to our shame be it said, have we made a really exhaustive study of "Gladys Peto's Children's Annual," but a very young and discerning lady indirectly connected with the staff of the BURLINGTON MAGAZINE offers the opinion that "It's lovely!" Before that verdict, silence, so far as the present writer is concerned, is the only course. Messrs. Sampson Low are responsible for this work and the stories are by Gilbert Frankau, Sheila Kaye Smith and others.

Among the books with ideas are the inevitable Rubáiyát of Omar Khaiyám, with two differences; "Omar" is now spent "'Umar," and the text, in prose, is translated from the French, which is also given. There are notes and an introduction and sixteen Indianesque colour plates by Mr. Hamzeh Carr. This book is by Messrs. John Lane. Under the same heading comes a book by Messrs. Foulis, which attempts, how far successfully I know not, to solve the problem of "How Cinderella was able to go to the ball." It is "got up" and characteristically illustrated by Miss Jessie M. King, who somehow manages to bring in "Batik," presumably as the method of dyeing clothes which ultimately turned the Prince's head. Last but not least in this list is "Round the World in Folk Tales" (Messrs. Batsford), intended by the compiler, Miss Rachel M. Fleming, for "Geography, History and Reading Lessons." It consists of sixteen stories from sixteen lands (Egypt, Iceland, China, Russia, and so on), which are illustrated by realistic drawings of scenes from these fascinating lands. Happy is the younger generation thus to be instructed.

Some books that have arrived here among such publications as the above deserve fuller notice. Among these we recommend, "Everyday Life in Roman Britain," by Marjory and C. H. B. Quennell (Messrs. Batsford); "Athos and its Monasteries," by Mr. F. W. Hasluck (Messrs. Kegan Paul); "Chats on Wedgwood Ware," by Mr. Harry Barnard (Messrs. Fisher Unwin);

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"A Wanderer Among Pictures," by Mr. E. V. Lucas (Messrs. Methuen); and "Landscape Painting" (Vol. II, Universal Art Series), by Mr. C. Lewis Hind (Messrs. Chapman and Hall).

A series of fifteen reproductions in colour on postcards of miniatures of the Nativity and Epiphany have been issued by the British Museum; Messrs. the Medici Society have sent a collection of Calendars and Christmas cards. Both these series are admirable, as always.

R. R. T.

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JOHNSON (HENRY LEWIS). *Historic Design in Printing.* Reproductions of Book Covers, Borders, Initials, Decorations, Printers' Marks and Devices, comprising reference material for the Designer, Printer, Advertiser, and Publisher. With Introduction and Notations. 192 pp. ill. £3 15s. YERBURY (F. R.). *The Human Form and Its Use in Art.* A Series of Studies for the Use of Art Students, Designers, Sculptors, Artists, etc. With an Introduction on the Application of the Figure in Decorative Art, past, present, and possible, by G. MONTAGUE ELLWOOD. 47 pp. ill + 90 pl. 18s.

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SCOTT-MONCRIEFF (W. W.). *John Francis Bentley.* 28 pp. + 35 pl. (Masters of Architecture.) 10s. 6d.

THE BOOKMAN'S JOURNAL.
COHN (ALBERT M.). *George Cruikshank.* A Catalogue raisonné of the work executed during the years 1806-1877. 375 pp. ill. Edition of 500 copies.

BRUNO CASSIRER, BERLIN.
GLASER (KURT). *Ostasiatische Plastik.* 97 pp. + 172 pl. (Die Kunst des Ostens. Band XI.) M.12.

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FRIEDLÄNDER (MAX J.). *Die altniederländische Malerei: Rogier van der Weyden und der Meister von Flémalle.* 152 pp. + 79 pl.

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HODDER AND STOUGHTON: UNIVERSITY PRESS OF LIVERPOOL.
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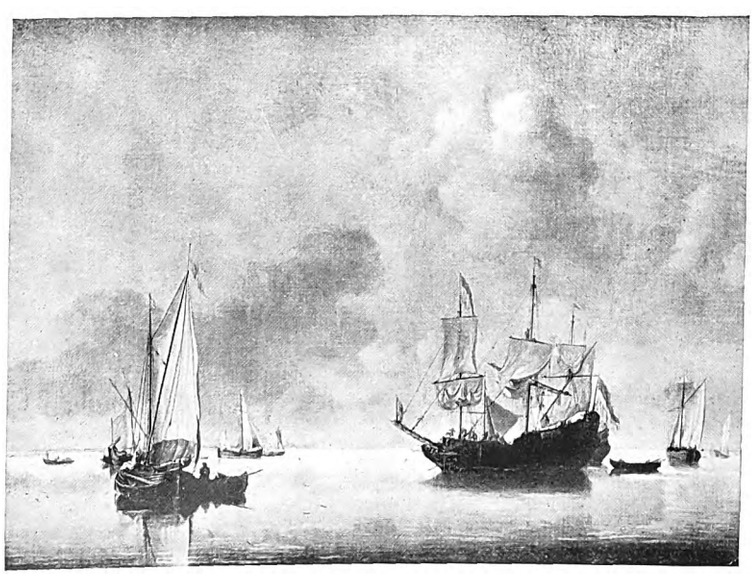

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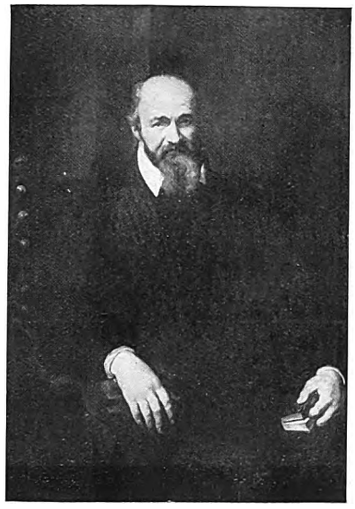

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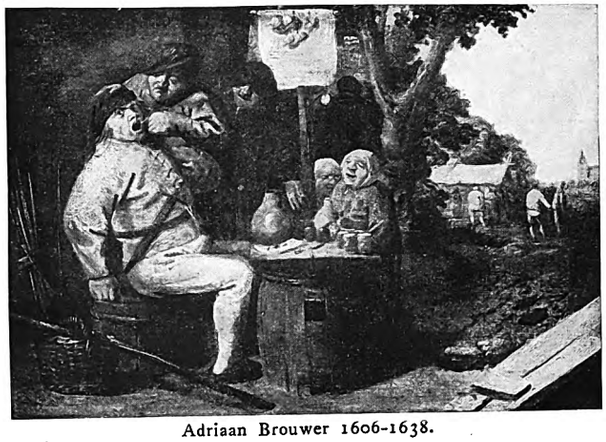

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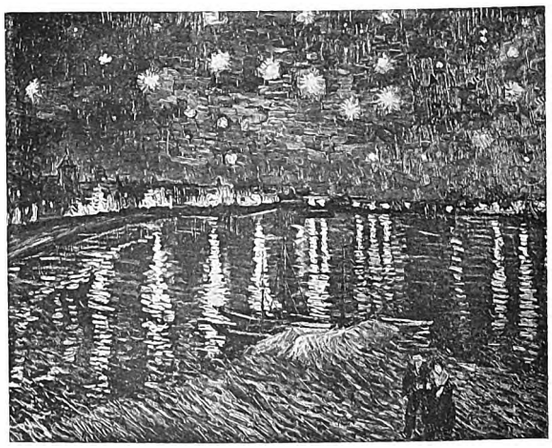

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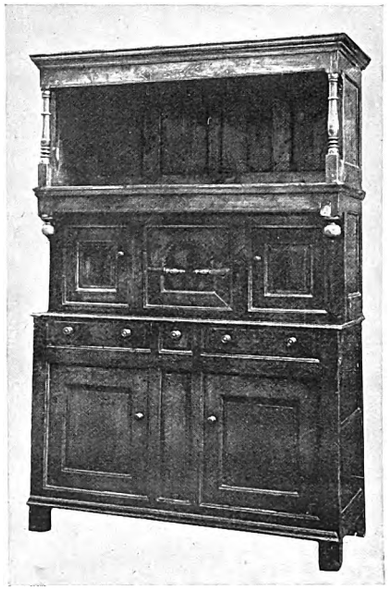

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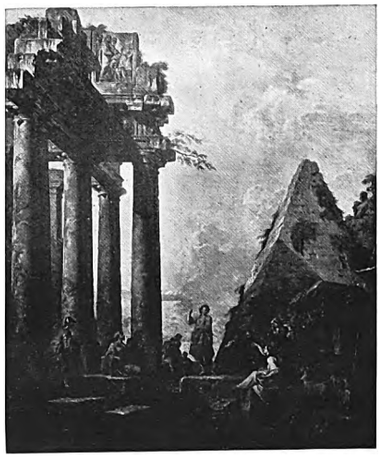

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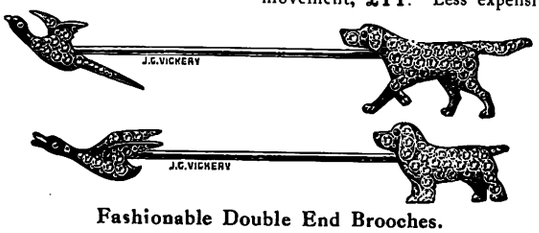

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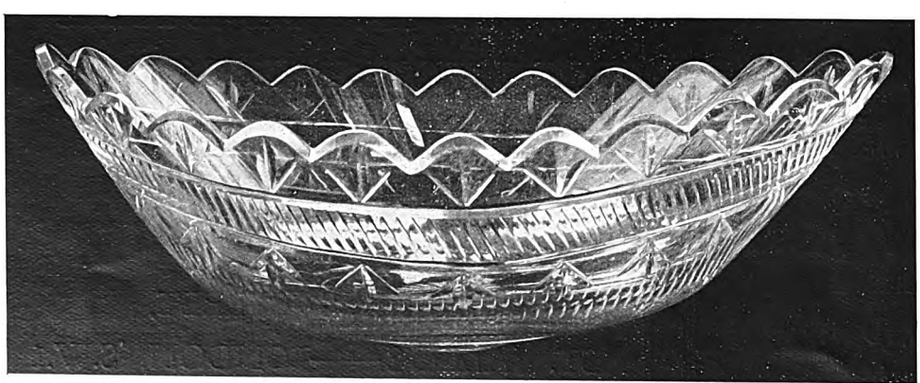

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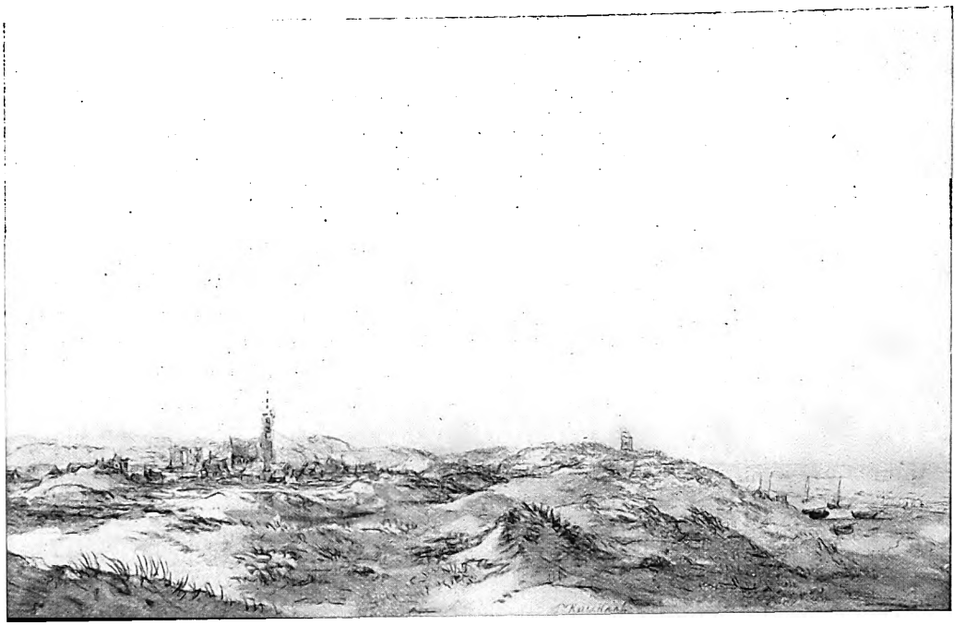

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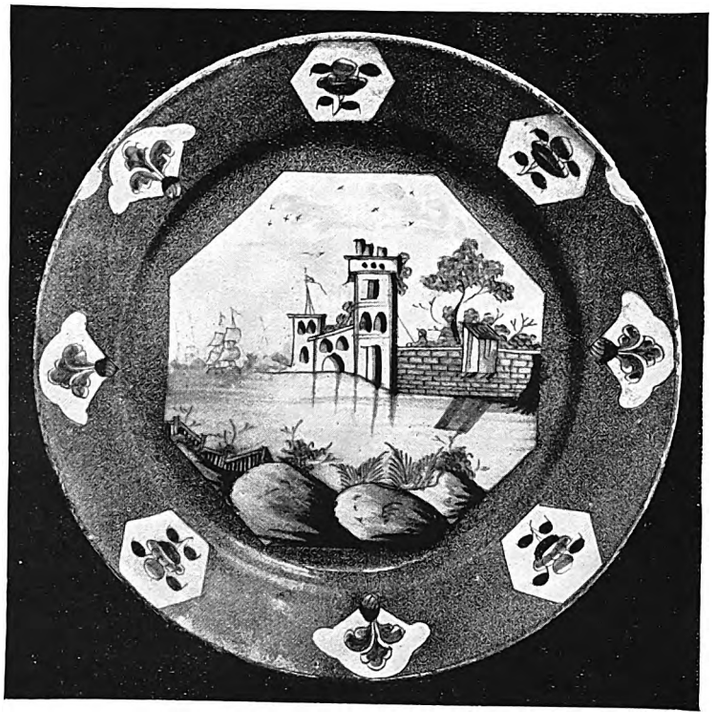
No potter could have been blessed with a more apposite name than William Pottery, and if there is anything at all in a name surely there must have been more in this one than in the majority. He came from the small town of Yatton in Somersetshire, where his father was a cordwainer. As a youth he was apprenticed, in 1706, to Henry Hobbes and Captain Woodes Rogers, at the old Limekiln Lane Whiteware Pottery in Bristol. For the first three years of his apprenticeship he was paid £13, and for the remaining four years £15 per annum. Out of this he had to find himself in meat, drink, apparel, washing, lodging, and other necessaries. Even allowing for the great difference in value of the pound sterling in these days, we wonder what our twentieth-century boys would have thought of such a stipend. It would barely keep them in cigarettes. Those were days when a man really learned his job and judging by the work turned out by William Pottery, it is perfectly certain that he knew his as well as, if not better than, his contemporaries.



Bristol Delft Dish painted by William Pottery with reserved panels in blue and white on a powdered manganese ground. Diameter 13 inches.

This factory, in 1724, passed into the hands of John Weaver and there is evidence that in the following year William Pottery became his co-partner. He was probably the first to paint the beautiful plates and dishes with blue and white reserved panels upon a powdered manganese ground. The dish illustrated, with octagonal and fan-shaped panels in the border and large central octagonal panel depicting a castle with ships in the distance, was painted by him and bears his initial on the back. It is distinguished by very fine potting and glazing, a feature of the work turned out from the factory during this period. The "ship and castle" is embodied in the Arms of Bristol and that is why it was so often used as a decoration by Bristol potters. A close scrutiny of the photograph will reveal many distinctive features in this painter's work, which will help to identify many other unmarked specimens. We will not give these points in detail but leave it to our readers to endeavour to pick them out for themselves.

For the dates and historical particulars we are indebted to Mr. W. J. Pountney and his valuable work "Old Bristol Potteries."

William Pottery's work in polychrome, in which manganese, blue, green and red are skilfully blended, stands out as of the highest decorative quality amongst that of Bristol Delft painters. These plates and dishes are much sought after by collectors and are becoming extremely scarce, but a few specimens may be seen in a large collection of English Delft pottery now on exhibition at the

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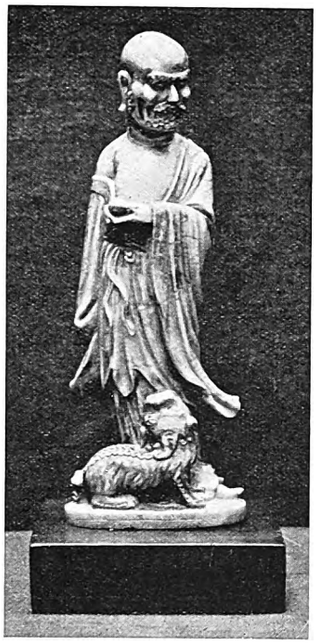

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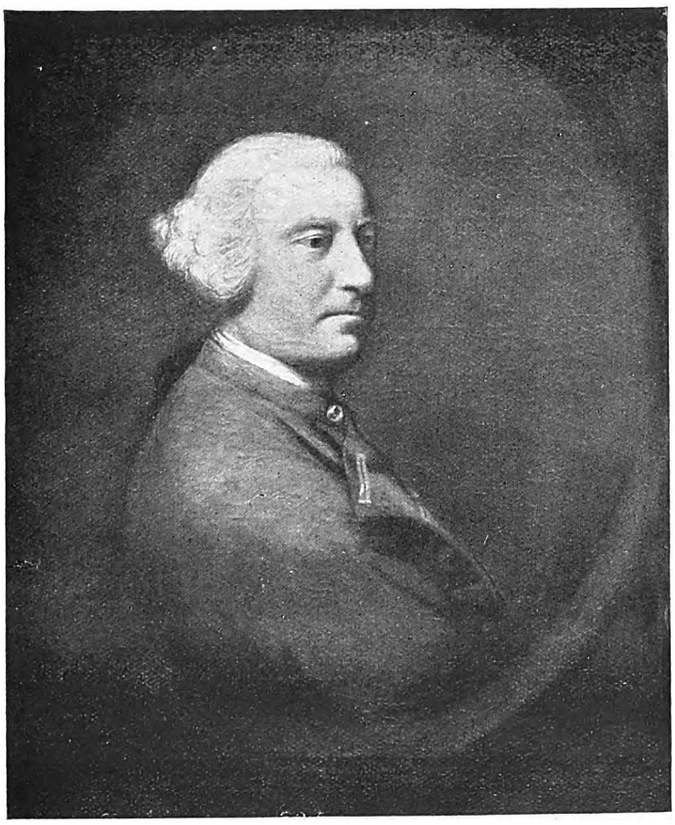

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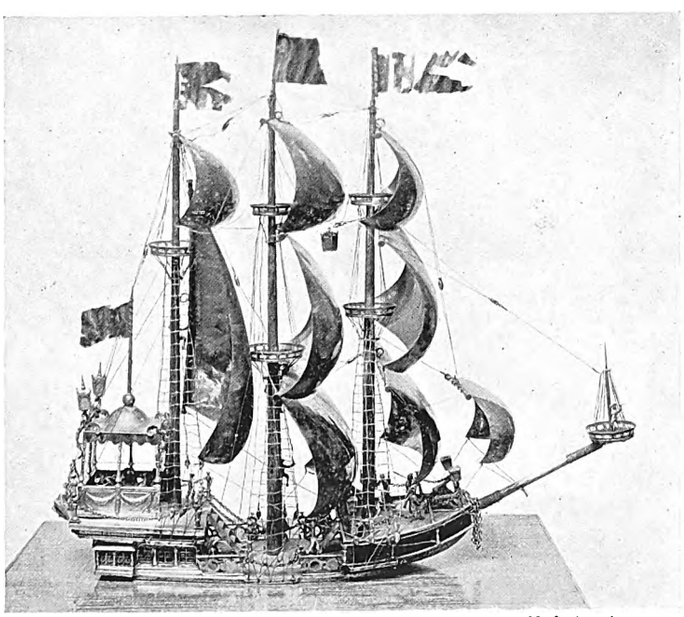

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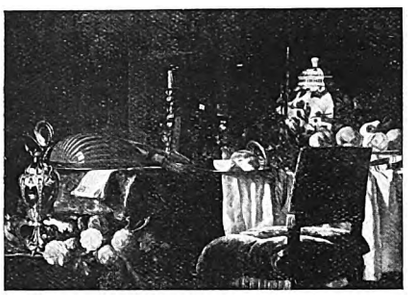

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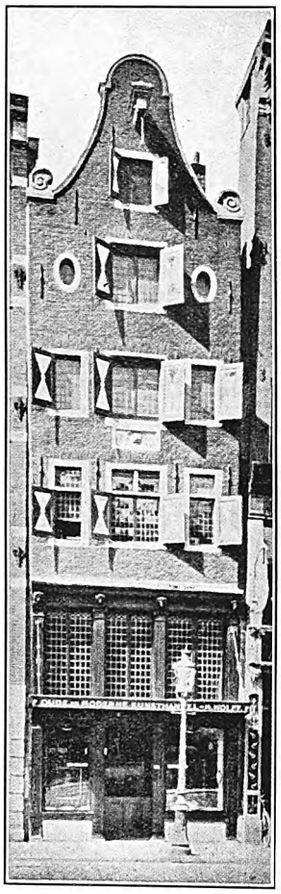

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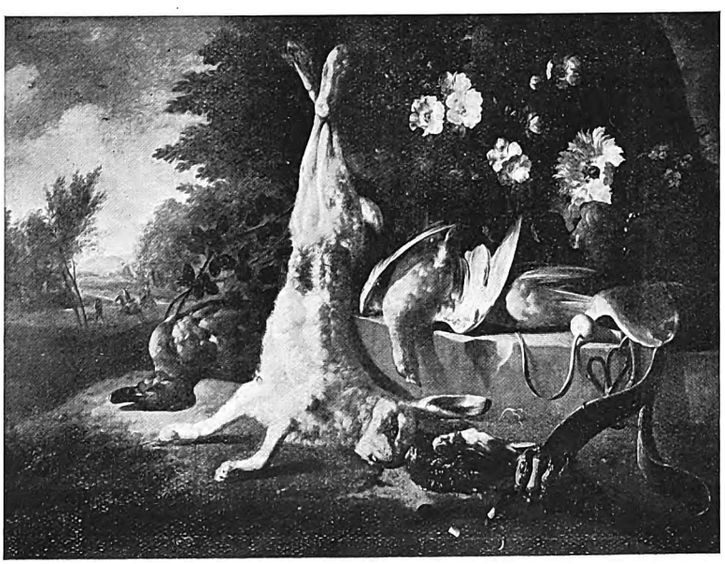

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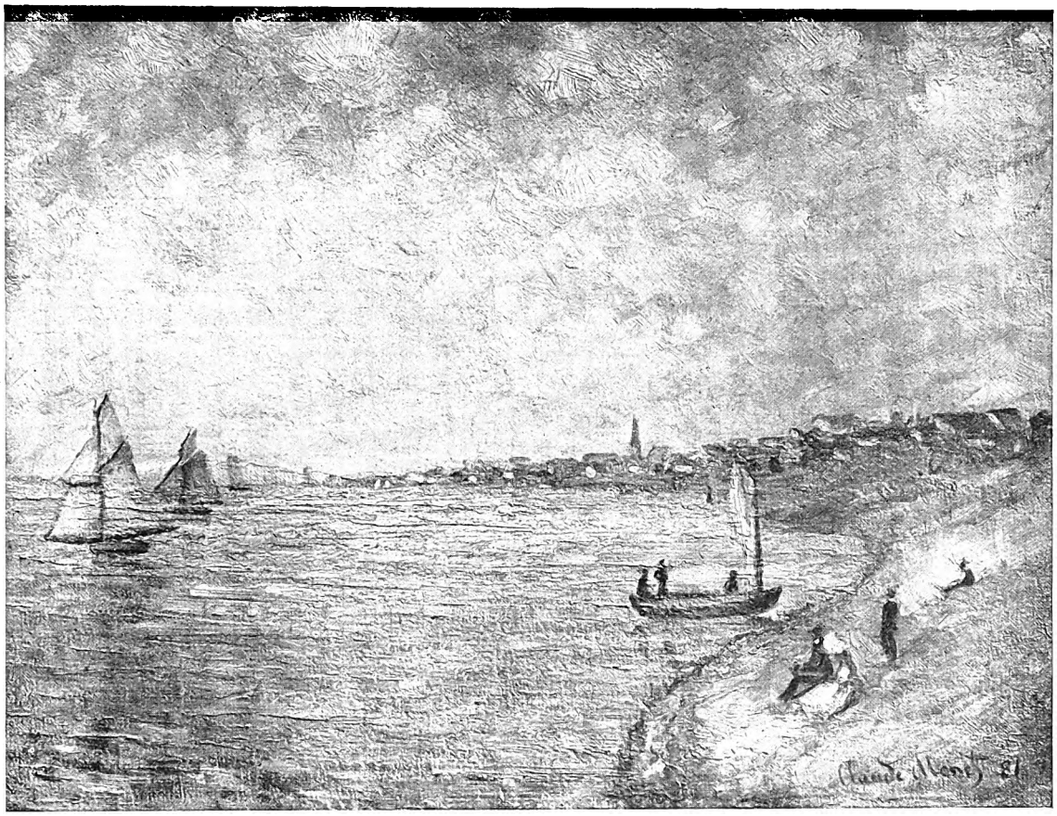

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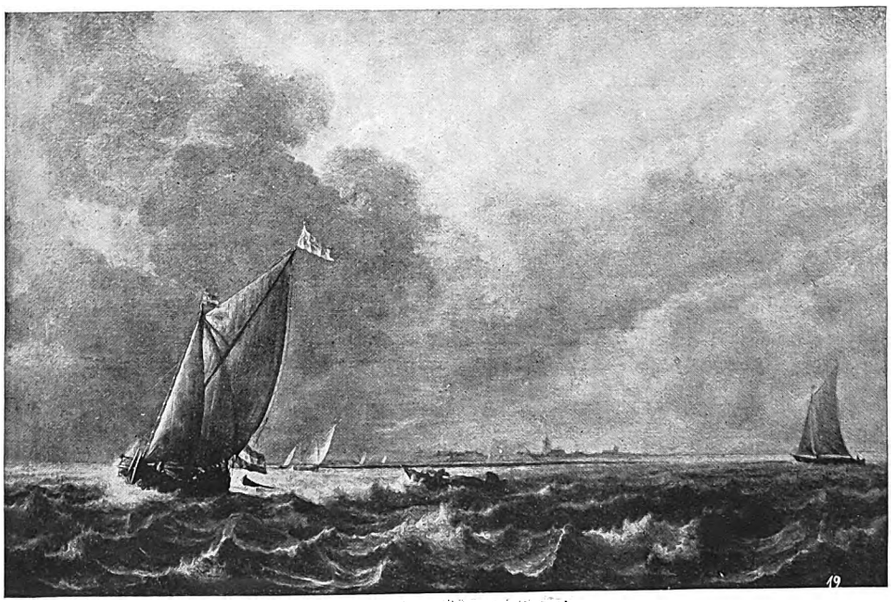

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